

# NEW YEAR PROGRAMME NOVELTIES.



## THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

### OFFICIAL PROGRAMMES

for the week beginning  
**SUNDAY, December 13th.**

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#### IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, London, W.C.2.

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### Our Empire Radio Service.

By Sir HENRY THORNTON, K.B.E.

[Sir Henry Thornton, K.B.E., President of the Canadian National Railways, known in England as General Manager of the old Great Eastern Railway before it was amalgamated in 1922 with other companies into the London and North-Eastern Railway, is a firm believer that radio will become an important factor in strengthening the bonds of Empire. In the following article Sir Henry shows how broadcasting assists him to operate the gigantic railway system he now controls.]

IT was only after a visit to England, a few weeks ago, which, incidentally, was my first since I left in the autumn of 1922 to take up the Presidency of the Canadian National Railways, that I fully realized the great strides which radio broadcasting has made in Great Britain under the guidance of the British Broadcasting Company. Broadcasting can easily become the greatest power for good the world has ever known. Properly applied, its benefits to the British Empire are, as yet, incalculable.

The British Broadcasting Company and the Canadian National Railways have, as I see it, very much in common with the future development of this great power for our Empire's good.

Shortly before I left England, in 1922, the question of starting some kind of a broadcast service was first being discussed. I returned to find everybody talking about what I know to be a system of broadcasting possessing educational and entertainment advantages second to none in the world. I had, of course, always known that broadcasting was developing rapidly in England, though I was not fully acquainted with the details of the British service.

Canada and the United States have worked on different lines from those adopted by

Great Britain. But while I was in England, your interests in broadcasting became my interest; I wanted to hear all I could be told about the work of the British Broadcasting Company.

As all British listeners know, the Canadian National Railways have a broadcast service of their own, and we have already attempted to transmit a few special programmes for British listeners from some of our stations.

It is on the subject of what broadcasting will do in the future to strengthen the ties between England and the Dominions and Colonies that I would first like to write. After all, what subject could be more appropriate at this season of the year?

Of this much I am absolutely certain, that radio broadcasting will contribute as much, if not more than anything else to strengthen the bonds of Empire.

I know that the British Broadcasting Company is doing its utmost and will continue to do so as its service is developed, ultimately to bring about a real Empire Service of Radio Programmes. The time may not be so far distant as some people might imagine, when specially equipped transmitting stations for this purpose will be established throughout the world.

(Continued overleaf in column 3.)





# Beethoven's Only Opera.

## The Story of "Fidelio."

A Beethoven Commemoration Programme will be broadcast from London on Wednesday, December 16th.

It seems strange that a composer so versatile and gifted as Beethoven should have written only one opera. But the explanation is simple, whether it lies wholly in his statement that only the highest themes and the noblest treatment appealed to him, or whether it is partly to be found in an incident that greatly affected the latter part of his life.

He was, as is well known, deaf. His hearing was normal till he became about forty years old, when the sense suddenly left him in part, and, ultimately, he lost it altogether. While he could still test his own compositions by ear, he began to compose an opera (not *Fidelio*), and when the work was well advanced he had, according to his own account, to "deal with a very tiresome and capricious tenor."

### Deaf Through Temper.

"I had already," he says, "written two arias to the same words, neither of which pleased him, and also a third, which he did not care for the first time he tried it, but took it away with him. I thanked heaven I had done with him, and began to settle myself to something else, which I had laid aside."

After working for a short time, he heard a knock which he recognised as that of the tenor.

"I sprang up from the table in such a rage that, as the man came into the room, I flung myself on the floor as they do on the stage, but I fell upon my hands. When I got up, I found I was deaf, and from that moment I have remained so. The doctor said I injured the nerves."

It may be, then, that his reluctance to compose opera was due in some measure to this experience, which coloured the remainder of his days.

### Working at High Pressure.

However this may be, the story of *Fidelio*—the story of the brave, loving wife who risked everything to effect the escape from prison of her wronged husband—greatly impressed Beethoven. It was picked up by Jean N. Bouilly during a visit to his birthplace, Tours, and by him turned into a drama, on which an opera was composed. This was converted into Italian and thence into German, and when Beethoven saw it in a native form, he at once recognized that here was the kernel of his *magnum opus*.

Isolating himself, he filled many notebooks with ideas, and betook himself to Hetzendorf, then a village in the environs of Vienna, where, in the summer of 1805, he worked on his sketches, writing and re-writing till he satisfied himself. After composing nine openings for one of the choruses, he rejected them all, and started on a tenth. Florestan's air gave him still more trouble; for before he could strike the right vein, he began it eighteen times.

### Nearly a Failure.

Once the work was done to his satisfaction, he would not alter it on any account. During the rehearsals, some of the singers begged him, in their interests, to make certain passages easier; but they might just as well have appealed to the theatre walls. This attitude made his petitioners, who were certainly not less formidable than operatic vocalists usually are, contemptuous of the music, and in the end, one of them—Sebastian Meyer, Mozart's brother-in-law—voiced their feelings.

In Pizarro's aria he had to sing certain notes a beat in front of the accompaniment, and he made such a hash of the passage—not entirely through his own fault, since the orchestra was partly to blame—that at the end there was a loud titter. This naturally enraged Meyer, who, turning towards

Beethoven, thundered: "My brother-in-law would never have written such nonsense!"

*Fidelio*, at first entitled *Leonora*, was produced at Vienna on November 20th, 1805, only seven days after the triumphant French had entered the city. The populace was, therefore, in no mood to listen to new musical compositions, and, largely for this reason, the first representation of the opera was nearly a fiasco. After it had been produced on only two more nights, it was withdrawn by Beethoven, who did not attempt to hide his disappointment.

Subsequently, some of his circle came to the conclusion that the first two acts of the opera needed pruning, and that the tenor (Dennmer) was unsuited to the music. They thought, too, that another vocalist, Joseph Roeckel, would be much more successful in the part. So, knowing that it would be useless frankly to lay their views before the composer, they proceeded to gain their ends by indirect means.

Beethoven was first persuaded to hear Roeckel at a rehearsal for a new opera. He was much pleased with the new tenor.

"If I could have had him for my Florestan, now!" he growled, as he applauded vigorously.

This gave an opening to one of his friends, who remarked that he could have Roeckel if he would make some "cuts" in his opera.

"Not one note will I change!" cried the irate composer, promptly turning his back on the speaker.

Beethoven, however, was unable to withstand all the arts that his friends brought to bear on him, and in the end he made a number of excisions in *Fidelio*, which was thus reduced to two acts. It was then tried again at Vienna, on March 29th, 1806, and in its amended form it met with a much better reception.

This result appears to have reconciled the composer to mending. At any rate, *Fidelio* subsequently underwent further modification, and a third version was produced on May 23rd, 1814.

The first stage performance in this country, which was in German, was at the King's Theatre, on May 18th, 1832. Since then, *Fidelio*, though it has never been very popular with us, has often been represented on our stage, and opera-goers have heard many Leonoras, from Tietzen, who was fond of the part, downwards.

T. W. WILKINSON.

### (Continued from column 3.)

feel that they are joint partners in a joint enterprise. In this way we encourage a friendly feeling and a spirit of *esprit de corps*. Our experience has undoubtedly been that this is to the advantage of everybody. It makes work more pleasant for the men and we know that they take a much greater interest in their duties.

Of all the things we have introduced to the Canadian National Railway, nothing has done more to produce the right spirit among our employees and nothing has been more beneficial to its working and the fight to put it on a satisfactory basis, than the good effects of our broadcast talks. These weekly talks are not without considerable benefit to the people of Canada as well as our own staff. After all, the railway is owned by the people of Canada, and in a sense every Canadian is a shareholder. Broadcasting brings us into direct touch with our shareholders, and we are able in this way to secure their interest in its well-being.

Summed up, it comes to this, that our wireless stations have been productive of what is most important in the management of our great system, namely, team work. This is proved by the fact that, up till now, we have had more than 50,000 letters from people who have either heard our talks or our concerts.

## Our Empire Radio Service.

(Continued from the previous page.)

A regular exchange of radio programmes between one part of the Empire and another will make the world seem smaller. It will help us all to feel much closer together in one big family than we do now. The people of Canada, I know, will do their share in this when the time comes.

Just think of what it will mean to all those people in the far-away parts of the Empire to hear the sound of Big Ben, the music from concerts and theatres in London, and the actual voices of people speaking in the Homeland.

I know that you in England will be just as interested to hear, in the same way, all about the conditions of life your sons and daughters, brothers and sisters are experiencing thousands of miles away. Only by radio broadcasting can these things be accomplished.

The development of broadcasting is dependent upon experiments. We in Canada hope during the ensuing year to broadcast from the Canadian National Railway Station (CNRA) at Moncton, New Brunswick, a series of specially arranged programmes for British listeners. We hope you will be able to receive them and we shall be glad to hear from you if you do. Similarly, as time goes on, we hope to receive British programmes and when we can to relay them to our own listeners.

I have been asked to give an outline of our own broadcast service. Naturally, we are proud of it. We were the first railway in the world to take up wireless and to equip trains with broadcast receiving sets. Broadcasting has become one of the most valuable assets of the Canadian National Railway. When we started the service three years ago, our main object was to relieve the monotony of long railway journeys across Canada such as those of you in England who have never crossed the Atlantic can scarcely realize.

At the outset, we equipped certain cars of our trains with wireless receiving apparatus which could pick up concerts from any station within range, and then, when we began to realize more and more its possibilities, we decided to erect stations of our own. To-day, we have a chain of broadcast stations stretching across the whole of Canada from the Atlantic to the Pacific coast. All our trans-continental trains and many trains on shorter runs are fitted to receive broadcast programmes in the observation car. Operators are in charge of the sets, and passengers are able to enjoy music which may be played a thousand or more miles away. They are also able to receive news of the day, and are thus kept in touch with the affairs of the world as they would be in their own homes.

But broadcasting has another, and to us, a greater value. It has now become an integral part of our great railway system because it enables us to keep in closer touch than would otherwise be possible, with our employees, who number over 100,000, and are scattered about over more than 22,000 miles of railroad track.

Almost every week, at some time during the concerts, one of the higher officials of the railway or myself give a short address.

A large proportion of our employees have their own receiving sets, and we are able, by means of broadcasting, to keep in very close touch with them on all important matters concerning the development and running of our huge system. As President, I am able to maintain what would otherwise be impossible—a personal contact with all grades of staff—and I am able to do it actually in their own homes.

Think of the advantage this is to a gigantic concern like the Canadian National Railway. We are able to tell everybody in general terms all the things that want doing, all the things that might be done better, and we are able to make everybody

(Continued in the previous column.)



# Official News and Radio Gossip.

## Crowning the Year.

WHAT promises to be a fascinating feature will be introduced into the New Year's programme broadcast from London throughout the British system. At 11.45 p.m., Greenwich mean time, on December 31st, British listeners will hear a selection from a special New Year programme broadcast from Berlin, whence it will be transmitted at 12.15 a.m., on January 1st, 1926. At 12.15 a.m., on January 1st next year, music from the Albert Hall will be broadcast throughout Britain. At 1.0 a.m. Dance Music will be re-broadcast from New York, whence it will be transmitted at 11.0 p.m. on December 31st, 1925.

## New Year Novelties.

Another feature of the New Year's Eve programme will be a talk by Mr. Noble Howard on "Little Resolutions." Mr. Stobart will give a new version of his "Grand Good Night" just before the Old Year ends. The Rev. Dr. Fleming will pronounce a short valedictory on the passing of the Old Year. Then, after a moment's silence, "Big Ben" will be heard and the programme resumed. During the 8.0 to 10.0 concert period on New Year's Eve the musical items chosen will provide a retrospect of the outstanding programme successes of the past year.

## Boxing by Radio.

It is proposed that the 10.30 feature from all Stations on Wednesday, January 13th, shall take the form of a studio representation of a Boxing Match as conducted at the National Sporting Club. The whole procedure of the ring will be literally observed and it is intended to convey the atmosphere just as faithfully as was done on the occasion of the Radio Tennis. A number of eminent sporting personalities will be present, and it is hoped to include among these Mr. Harry Preston and Mr. Eugene Corri.

## "Songs of 1925."

A number of leading wireless vocalists will broadcast an hour's selection of "Songs of 1925" from the London and Darenty Stations on December 29th. These songs will include a number of the most attractive of those published during the year and the choice should be one of wide appeal.

## "Treasure Island."

Mr. Arthur Bourghier and his company will be heard from the London Studio on Tuesday, January 5th, when an hour of the play *Treasure Island* is to be broadcast.

## Radio Forecast of 1926.

The programme on New Year's Day will be built up round a mock forecast of events of the coming year. This will contain many novelties.

## The British Legion Band.

The London programme on Sunday afternoon, January 3rd, will be given by the British Legion Headquarters Band, consisting entirely of ex-Service men. On the same evening, the ever-popular Squire Celeste Quartet will entertain listeners.

## A First Performance.

The first performance of the Oboe Concerto of Armstrong Gibbs, played by Mr. Leon Quossens, will be broadcast from London on Wednesday, January 13th. This promises to be an event of considerable importance in the musical world. The performance will form part of a ninety minutes' broadcast of interesting new musical works on that evening.

## "Dwellers in the Darkness."

In response to many requests, the drama *Dwellers in the Darkness* will again be broadcast, with its original cast, on Monday, January 4th, at 10.30.

## Conducted by the Composer.

On Monday, January 4th, from 9.10 p.m., Mr. Percy Pitt, whose birthday falls on this day, will conduct a short programme of his own works from London.

## A New Classical Feature.

Music lovers will be glad to hear that, starting on January 4th, the B.B.C. will develop special classical feature programmes from London, normally between 7.0 and 8.0 p.m. The idea is that a week should be devoted to each of the great composers, and it is proposed to start with representative selections from Bach, Chopin and Beethoven during the three weeks following January 4th.

## Weight Reduction by Radio.

In view of the popularity of weight reduction propaganda by wireless in the United States and on the Continent, the B.B.C. is planning to institute a series of special broadcasts with a view to assisting people who desire to reduce their weight. These broadcasts will not consist solely of instruction on physical exercises. They will include also hints on the mental attitude recommended for the success of these experiments. No definite arrangements have been made as yet, but details will be announced early in the New Year.

## Famous Houses in the Midlands.

Nottingham's series of talks on Famous Houses and Churches of the East Midlands is coming to an end. But the two houses that have been left to the last are known throughout the length and breadth of England. Next week, we shall listen to Mr. H. G. Watkins on Haddon Hall, and the week after, Wollaton Hall will be dealt with.

## Newcastle Station's Birthday.

Newcastle Station's birthday is on Wednesday, December 23rd, and featured in the programme are the Station Repertory Company, "SNO" Choral Society, the Station Orchestra, and the Aunts and Uncles of the Station will also, no doubt, provide plenty of entertainment.

This particular birthday will prove of great interest, as it is possible that it will mark the occasion of the Newcastle Station's change of premises.

## Carols From an Orphanage.

The afternoon programme from Birmingham on Sunday, December 20th, will consist of a Carol Service to be relayed from the Sir Josiah Mason's Orphanage, Erdington, Birmingham. Listeners who have not yet heard the Orphanage Choir should make a point of doing so on Sunday afternoon. The Musical Director is Mr. J. H. Daniels. Between 3.30 and 8.0 p.m., there will be a Christmas Children's Corner.

## The Offenbach Follies.

A S.E. programme will be given from London by the Offenbach Follies on December 20th. Mr. John Ansell has specially arranged the music from the

popular operas from Offenbach, and will personally supervise the production.

## A Light Symphony Concert.

Mr. Julius Harrison, the composer and conductor, will conduct a light symphony concert for London and Darenty listeners on December 30th. Mr. William Primrose will give Glazounov's Violin Concerto, which has not before been broadcast from London, and Mr. Herbert Heyner will be the vocalist.

## The Futurists at Edinburgh.

A local programme will be broadcast from the Edinburgh Station on the evening of Wednesday December 23rd, when Miss Miriam Wood (dramatic soprano) and Miss Ray Ormonde (reciter) will take part. The bulk of the evening, however, will be taken up by the "Futurists" Concert Party, who will present a programme in keeping with the festive season.

On Christmas Eve, the Edinburgh Station Singers will present a recital of lesser-known carols, most of these being fourteenth and sixteenth century. Mr. L. Shepherd Munn is in charge of the recital.

## Bridge Talks at Nottingham.

Nottingham Station will have a visit from the Ripley United Silver Prize Band, who are highly thought of among colliery bands, on Friday, December 18th.

In the talks an innovation is being attempted next week. It has been decided to give a short series of talks on Bridge. Considering the number of people who play this popular game, "Contract's" talks will raise no little controversy among his listeners.

## Mr. York Bowen at Plymouth.

Plymouth Station has been fortunate in securing the services of Mr. York Bowen, the pianist and composer, for the local programme on December 23rd. Among other things, he will play Rachmaninoff's *Polytechnique*, Kreisler's *Liedes*, arranged by Rachmaninoff, and two examples of his own work, *Récit d'Amour* and *A Romp*, from the second suite.

## Operatic Gems at Stoke.

Stoke listeners have good fare in store for the two days before Christmas. The "OST" Opera Company is once more making its appearance, on this occasion to present excerpts from oratorio and grand opera, the last half hour of their programme being devoted to gems from Halls's *Bohemian Girl*. On Christmas Eve, the Radio Circle Choir will sing a number of carols, and there will also be some verse speaking.

## Charades.

The Christmas spirit of festivity is very prominent in the programmes which are to be given from the Manchester Station next week. One of the most popular items will be "The By The Fireside Charades," which were originated last year. The first of a series of sixteen will be given on Boxing Night, with generous prizes for the winners. The series has been invented and will be produced by Mr. Victor Smythe, and a series of four charades, which will conceal the word chosen, will be acted before the microphone. Last year's competition produced some 2,500 entries, and it is expected that this number will be passed this year.

## New French Talk Series.

A new series of French Talks is to be given from London Station, starting on Tuesday, January 5th, at 7.45 p.m. They will be conducted, as before, by M. Stephan, under the auspices of the Institut Français, and will take the form of readings from de Maupassant's *Mlle. Férat* and other stories and Anatole France's *L'Éthi de Noces*, with explanatory remarks. These books are obtainable from Messrs. Harrap and Calmann Lévy respectively.

For B.B.C. Christmas Arrangements see page 551.

The Complete  
**CHRISTMAS PROGRAMMES**  
and many additional  
**STORIES AND ARTICLES**  
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# The Sands of Death.

By William Adams,\* Ex-Coxswain of the Deal Lifeboat.

I HAVE been engaged for some fifty years in lifeboat work, first as an ordinary hand and later as a coxswain, and during all that time there has been a lot of dirty weather, and a good many calls for our services.

The two lifeboats at North Deal and the one at Kingsdown (three miles to the south and) are always manned by volunteer crews, and no one is under any obligation to go except the coxswain, who receives a small annual grant as charge-money for looking after the boats and gear, and being the responsible man generally.

## A Fine Spirit.

The men who form the crews, who are, of course, all boatmen, receive payment for each launch according to the scale of the Lifeboat Institution, an extra fee being paid for night work and for very long jobs. Many of the public seem to think that lifeboat crews receive regular standing pay, but that is not so.

It is pleasant to recall that during my long experience there has never been a lack of volunteers, even in the very worst of weather, and there are usually many more than the required number. When the bell rings to call a crew together, the men who are first there to get the limited number of lifebelts form the crew. When the call is in the night, as it very often is, the men sometimes rush half-dressed to secure a belt and finish dressing afterwards. That shows a very fine spirit, which, I suppose, has come down to them from their forefathers.

## The Sea's Traditions.

I am old enough to remember the time when the Deal tuggers were the only means of saving shipwrecked men, and that had been so for generations. They were open boats, without any of the safety appliances of the present lifeboats. The men not only risked their lives, but their boats, which were their property, very often without reward, and at their own expense. It was the call of humanity, and the old traditions of the sea. There were lives to be saved.

There used to be about fifty of these tuggers, but they are all gone now, and even the galley-boats are going, as, with the almost total disappearance of the sailing ship, the means of livelihood have departed. The old school of boatmen is dying out too, but the old spirit remains with us, as was proved during the war when all the younger men were away fighting, and my crews were often composed of men whose average age was over sixty.

So, you see, the lifeboats are now the only means available in heavy weather, and the Institution, which is worthy of the support of every friend of humanity, has more responsibility than ever. But for these boats, the men would now often be helpless, and the constant heavy toll of the Goodwin Sands in such circumstances is too awful to think about.

## In the Teeth of the Gale.

The boats at Deal are all sailing lifeboats, and have to get to the Goodwins under sail. There is no snug harbour or friendly tug. Sometimes—but rarely—they can get a tow by a tug, but there are very few tugs about now. Those who know Deal, and especially those with nautical knowledge, will see our difficulties, first in getting about at all from the open beach, when it is blowing great guns from any easterly point—perhaps dead on, E.S.E.—when the seas—we seamen call them what landmen call waves—are tumbling in very spitefully. Then we have to beat dead to wind and for several miles in the teeth of it before we can get anywhere near the wreck (or wrecks).

Of course, we carry oars, but only for occasional use, as no crew that ever existed could make any headway by rowing such a boat as our *Charles*

*Diddin*, which weighs over ten tons, in the teeth of such gales as we have to deal with. Please bear in mind that the North Goodwin Lightship is nine miles; the East Goodwin seven miles, and the South Sand Head four miles from the Lifeboat Station. That is as the crow flies, but we are dealing with boats, not crows, which need not take into account a dangerous sandbank some nine miles long, and in parts three miles wide, and a wide stretch of broken water. We have to get there under sail, and in weatherly boats. That is the old art of seamanship.

## Tricky Tides.

These terrible sands—and they do not improve upon acquaintance—lying, as they do, right in the fairway of shipping, can only be approached, with any degree of safety in heavy weather, by those who know them very well indeed. Vessels driven ashore there are sometimes in a very awkward position to reach, and there may be two or three there at the same time but miles apart, and, perhaps, with very shallow water, or none at all, between them. The tides, too, are very tricky, and are affected by the "swatheways"—or channels, across the sands—some of them quite deep and causing dangerous whirlpools.

The North Deal lifeboats have saved many more than a thousand lives, and I have taken a hand in a good proportion of the launches.

## A Schooner in Peril.

It was a wild week-end on November 1st and 2nd, 1910. A very heavy gale, E.N.E., often of hurricane force. Three out of the four Goodwin Lightships were firing guns and sending up rockets at the same time, and it was hard to decide which to make for first. We launched the *Charles Diddin* at 10.45 p.m., and, after beating to wind and for three hours, we reached the Fanks. Presently, we found the Eathonian schooner *Toogo*, carrying seven hands and the captain's wife. Just as we had got into position for veering down to the vessel, a large steamer, herself in great danger, loomed up out of the darkness, making straight for us. We had to sheer away, and lost our position, which also meant loss of valuable time. Then a tremendous sea struck the schooner and forced her broadside on to the lifeboat, swept five men away, and they were not seen again. We heard a woman's piercing scream, which none of us will ever forget.

## Saved After Six Attempts.

Further cries were heard, and we could see at daybreak two men clinging to the keel of a small boat some distance away. Six attempts were made to get to them, when a great towering sea fell aboard the lifeboat, swamped her, washing us all helplessly about.

At last we got the two men aboard, but only just in time, as they were nearly done. We got ashore with them as soon as possible, and they survived.

As soon as we got ashore, about 7.15 a.m., that is eight and a half hours after launching, we found that other vessels needed help, so another crew was formed, and as I was not fit to go again, the late William Stanton took charge. It was still blowing as hard as ever, and it took them six hours to beat to the other wrecks. Two sailing vessels were found ashore on the Sands, the *Corinthian* and the *Glendower*, but only the captain and one hand of the *Corinthian* were saved, the others perishing.

Meanwhile, the reserve lifeboat, *Frances E. Barton*, had launched with the third crew mustered that night, and in spite of their terrible experiences in the *Toogo* rescue, William Hollis (who went as coxswain) and several other men, again volunteered. They made a thorough search, but could find no survivors from the *Glendower*, but on the way back boarded a steamer which had picked up from a piece of wreckage another survivor from the *Toogo* and brought him ashore.

# Radio Revels.

## Details of the Olympia Programme.

It is probably no exaggeration to state that never will so many people participate, directly or indirectly, at the same time, in a centrally-organized function, as will be the case with the Radio Revels. By this time, the majority of listeners are familiar with the Revels and the commendable purposes for which they have been arranged.

Previous issues of *The Radio Times* have recorded the details of each official Revel that is to take place on December 16th, in London and in every city and town throughout the Province, where there are main or relay broadcast stations.

## One Big Family.

Most of the profits from the four Revels that are being held in London will go to the *Imperial War "Wireless for Hospitals Fund,"* which will also receive a percentage of the profits from each of the Provincial Revels. Many other charities, wireless and local, will, it is hoped, also benefit.

But the Revels have also their social purpose—to bring together all over the country, like one big family, as many as possible of the vast audience of listeners, so that they may in an appropriate spirit celebrate the completion of three years of broadcasting in Great Britain. We know by the application for tickets already, that many thousands of listeners are keen to gather together in this way, and, in doing so, to give their support to charity.

## A Huge Army of Dancers.

Each Revel was arranged on the most comprehensive scale possible, and there are still tickets for those who have not yet taken them.

Simultaneously, the spirit of revelry will be taken into a million homes through the agency of broadcasting. Music by many of the dance orchestras at the Revels will be relayed to listeners during the evening. Thus, there are certain to be many unofficial revels to swell the army of dancers.

Space alone prevents us from giving any further details in this final announcement in *The Radio Times* to other than the largest revel, that at the Olympia Dance Hall, where there is room for 4,000 dancers. Tickets for Olympia can still be obtained at one guinea each.

## The Olympia Programme.

How attractive the Olympia revel has been made is shown by the following programme of events and details of the dance bands—

8.30-10.15	p.m.	SAVOY HAVANA
10.15-11.0	"	OLYMPIA BAND
11.0-11.15	"	CONTINENTAL RELAY
11.15-11.40	"	OLYMPIA BAND
11.40-12.0	"	DANCE PAGEANT
"Before Prehistoric Days,"—Dance of the Fairies."—Celts and Druids, Saxons, Pictishmen and Crusaders.		
12.0-12.15	a.m.	CONTINENTAL RELAY
12.15-12.40	"	JACK HYLTON AND HIS BAND
12.40-1.0	"	OLYMPIA BAND
1.0-1.15	"	CONTINENTAL RELAY
1.15-1.30	"	DANCE PAGEANT
Elizabethan, Georgian and Futuristic.		
1.30-2.0	a.m.	SAVOY ORPHEANS
2.0-2.15	"	CONTINENTAL RELAY
2.15-2.30	"	DISTRIBUTION OF PRIZES
2.30-3.0	"	SAVOY ORPHEANS
3.0-4.0	"	OLYMPIA BAND

Many famous stage, screen and radio stars will be present to make the revel a large and representative gathering of the entertainment world.

Scores of prizes are ready for distribution; no one will be disappointed at the variety of the fun which will be provided.

The Continental relays mentioned in the Olympia programme will consist of dance music picked up by the B.B.C. receiving station at Keaton and given through loud speakers at every revel, and, of course, broadcast to all listeners. Several Continental and American stations have offered to co-operate.

Such is the strength of the new international link made by broadcasting.

\*In a Talk from London.



# PEOPLE YOU WILL HEAR THIS WEEK.



Miss MURIEL BRUNSKILL (Contralto) will be heard in "The Messiah," S.B. to all stations on December 17th.



Miss MOLLY O'CALLAGHAN (Soprano), who will sing at Manchester on December 13th.



Miss BELLA BAILLIE (Mezzo-Soprano) will take part in "The Messiah" programme on December 17th.



Mr. MAURICE BELEY will direct the London Wireless Symphony Orchestra during its programme from London and other stations on December 12th.



Miss MOLLY MILNE (Soprano) will broadcast from London on December 18th.



Mr. LAURENCE HOUMAN is to read an excerpt from his book, "Little Plays of St. Francis," in London and other stations on December 12th.



Miss NANCY HEPTON (Soprano) is to sing from London on December 16th.



Mr. ALEC FRASER will take the part of Harry Dromont in "The Ball of New York" (S.B. from London) on December 14th.



The Rev. E. T. SUTCHER will give an S.B. Talk on the Cannibals of Papua on December 13th.



Miss EVELYN RAY, who will play in "The Ball of New York" (S.B. from London) on December 14th.



# A Comedian on Tour.

Written and Illustrated by Louis Hertel, the Entertainer.



I start on my adventures.

(which I contrive to keep out of my voice) I reply: "Hold on a moment and I'll look up my date book."

Depositing the receiver on the table with a bang intended subtly to indicate that at great inconvenience and enormous expense I might be able to accept the booking, but that I should expect the weather to keep fine and mild for it, and that, even so, it would hardly be worth while, as the wife would demand a new hat, the children would take advantage of my absence to collect a few measles and mumps, and the cook would certainly give notice, I rustle a few papers and pause to loosen my necktie. We haven't got a cook, really, but if the receiver is banged down in the right tone of voice, it invariably conveys the impression that there is a cook who is ginger and who has a cousin whose first name is Agatha.

I return to the 'phone.

## An Unanswerable Argument.

"Are you there? I might be able to manage the first or last week, if that would do. The second week? Oh, what a nuisance! I really don't think—er—just a moment." (A slight pause.) "Well, perhaps with a rearrangement of my dates I might be able to fix it. . . . Yes, I can."

"All right, then you'll confirm it to-night."

I restore the receiver to its prongs, and wonder how the wife will take it.

She enters O.P., advancing up-stage with a look of interrogation.

"Well, darling, I've just booked another broadcasting tour—second week in December."

"You haven't!"

"I have," I persist with assurance born of the knowledge that the official programmes will in due course and cold print blast her unjust suspicions. "I hate to go, my precious: you know these absences are putting years on my life, but as the poet saith, 'Sic vos non vobis.' " An unanswerable argument that quells the brewing storm.

Next morning comes my confirmation and itinerary. Cardiff, Monday. Birmingham, Tuesday. Manchester, Wednesday. Newcastle, Thursday. Aberdeen, Friday, and Glasgow, Saturday. What a rest cure!

## A Legal Vagabond.

The fatal morning arrives, the awning is out, the red carpet is laid, farewells have been concluded. I stride manfully down the drive, a suitcase in each hand and my MSS, slatched tightly in the other. The family is lined up in column of route: the chauffeur touches his cap, the wife touches me for a tenner, and the youngest tearfully beseeches me to bring her back a parrot.

Paddington! A carriage to myself on the South Wales express, my luggage stowed, and a good book to while away the whirling hours. Five minutes to wait. I toy idly with the pages of my Ruff's Guide and dully realize that in the rush I have forgotten to change the canary's water. Still, what care I? For a whole week I am an adventurer, a mountebank—legally a rogue and vagabond.

"HALLOA! Is that Mr. Louis Hertel? British Broadcasting Company speaking. . . . What vacancies have you during December. Mr. Hertel? We want you to tour all stations."

With a smile of satisfaction

The guard has just blown his whistle when the carriage door is torn open by a Bolshevik porter, who hastily bundles in a mother and her seven offspring, complete with baggage. I glare at the "Smoking" notice on the carriage window and look as much like a wireless entertainer as possible, but all to no purpose, for the whole platoon spreads itself over every inch of vacant space and proceeds to enjoy itself.

I love children with a passion passing all understanding—except when I'm travelling, and then—I fail to understand the reason, but children in a railway carriage invariably persist in caressing me with their sticky fingers.

## An Unhappy Experience.

The present occasion being no exception to the rule, we have barely reached Westbourne Park before I am unanimously elected one of the family. I will draw a veil over the rest of the journey and leave my feelings, as we steam into Cardiff, to the imagination.

Next morning I rise with the lark—with the lark, not for one, since there's nothing funny in trying to steal out of a first-class hotel with dignity after discharging only about 60 per cent. of one's broadcasting fee in tips!

And so we go on, each station (both railway and broadcasting) being a repetition of the first, varied only by the length of the intervening journey and the possibility of arriving in time to dine before one rushes off to face the microphone. I can always tell the difference between Cardiff and Newcastle, or Manchester and Aberdeen, because I know the microphones by sight. And, believe me, it is an unhappy experience to look up from one's MS. in the middle of broadcasting and recognize the Birmingham "nake" when hitherto one has been distinctly under the impression that it is Saturday night in Glasgow.

Working from provincial stations has one other grave drawback, and that is one's inability to gauge the success or otherwise of one's performance. In London one can always find a kind friend who has listened, and who proceeds to congratulate one on being an excellent cure for insomnia; but in a strange city it is only occasionally that one secures an unbiased critic—as I once did from a fellow-passenger between Manchester and Newcastle.

It appeared that he had been unfortunate enough to don the headphones the previous evening, and what he told the other people in the compartment about the programme in general and Louis Hertel in blood-curdling particulars made me all hot and bothered. In consequence, I have definitely decided that when television becomes an accomplished fact, and our faces are as familiar to listeners as our voices are at present, I shall appear in public only in a false black moustache—and a spate!

## A Clear Idea.

Well, even the longest of tours comes to an end, and ultimately, I arrive back at Euston.

For the benefit of the statistically minded listener, I have compiled a few succinct paragraphs which, I feel sure, will convey a much clearer idea of a wireless tour than any number of pages of ordinary descriptive matter. Here they are:—

1. The number of miles travelled in working all stations in one week would, if placed one on top of the other, exactly equal the cubic contents of a large globe of the same size calculated at starting-price.

2. The number of listeners who remove their headphones as soon as my name is announced would, if collected in bundles of fours and placed from Land's End to John o' Groats, cause grave disorganization of the traffic.

3. The actual time occupied in broadcasting as compared with the total time occupied in travelling is as  $x$  is to  $y$ ;  $x$  being an unknown quantity and  $y$  an entertainer raised to boiling-point.

# Points From Talks.

## Wisdom By Wireless.

### The Artist Defined.

An artist in the literary sense is a man who writes, not necessarily for you or me, or to please himself—that is an inaccurate way of putting it—but for an Ideal Reader, who cares about the subject so much and understands it so perfectly, that no pains on the part of the writer can possibly be thrown away.—*Dennard MacCarthy.*

### Costly Illumination!

If you wear diamonds, perhaps you have noticed that they become phosphorescent after being exposed to a strong light, such as sunlight. All diamonds do not phosphoresce, but the yellow tinted ones will nearly always be found to do so. Once, during an experiment, an orange coloured stone was exposed for some time to a powerful lime-light and, when taken into the dark room, it gave back light sufficient to light up the whole apartment.—*Christina Broadhurst.*

### The Novelist "With Book."

My wife, who is the most understanding of women, knows when I "am with book," as she calls it. The bear has to be left alone, moaning about, or staring at the fire. A growling beast!

Then—perhaps—after some days—the thing comes, whence or how—heaven knows! Some people call it meditation, others self-suggestion. But there it is, perhaps just some little human incident that begins like a spark—and grows and grows into a fire. The picture unfolds itself; the characters breathe and move; one sees the whole human action going on. Not quite the whole of it—at first—perhaps, for a book is always growing. You are there to interpret. You are the instrument through which this piece of life expresses itself.—*Warwick Deeping.*

### Before the Bargain-Basement Era.

THE Accounts of the Lord Treasurer of Scotland contain many items regarding the expense of the dresses supplied to the Queen of James III. and of those of his sister and of Margaret, the Queen of James IV. Here is one relating to the last named lady: "15 ells of white damask gold to be a great gown for the Queen—each ell, 24 10s.—£36 10s. in all. 12 ells taffeta to line the same, each ell, 14s.—total £8 8s."—*C. A. Malcolm, M.A., Ph.D.*

THERE would always have been a Shaw—but then Mr. Shaw resembled Mount Etna in that he is a volcano without making anybody's leave.—*James Agate.*

### Diet Among the Ancients.

WITH the beginning of civilization, we find that one of its features was the recognition by men that disease could be prevented, as well as cured, and whether we take ancient Egypt, or Israel as an example, we find that the life of the people was influenced for good by the observance of strict rules of diet, eating and drinking, and personal hygiene. Inscriptions found in Egypt show that these ancient inhabitants of the country frequented baths, that they wore light clothing, and that they regulated their diet, making it light, and simple.—*E. Hunt.*

WE love these young American people, I think, when they are genuine. It is then we feel that blood really is thicker than their legal drink.—*G. A. Atkinson.*

### The "Dead Man's Valve."

THE master control handle is moved round to see that the equipment is working normally. Whilst the controller is open the hand is removed and the safety button released, which operates what is called the "Dead man's valve." The function of the "Dead man's valve" is to assure that should a motorman from any cause release his hold of the control handle the current will be cut off from the motors, and the brakes applied.—*The Driver of an Electric Train.*



## Romance of the Harp.

### A Charming Broadcast Instrument.

As a solo instrument, the harp is dying out. It is seldom heard by radio, but through the headphones it conveys a delightful effect. It was known to the ancient Egyptians, and even a few centuries back, no house was without a harp.

A good instrument may cost from £120 to £200, a sum beyond the purse of most people. The pianoforte has helped to oust the harp from favour, and tuning is a difficult business, which has to be done frequently. Most harp music is fast, and in addition to the strings, the player manipulates several pedals with his feet in many types of instrument.

### Banned in Ireland and Wales.

One of the most popular melodies, "Robin Adair," was composed for the harp in Ireland in the fourteenth century. The composer was Carrol O'Daly, a famous Irish harpist. He persuaded a girl named Eileen Kavanagh to elope with him on the eve of her betrothal to a rival. Handel admired the melody when he heard it in Ireland. The original name of this piece was "Eileen My Treasure," and, like many other harp melodies, is often associated with Scotland, probably owing to the fact that many Irish minstrels visited Scotland and made many of their airs popular.

Invested with a political significance, the harp has often been banned in Ireland and Wales. The massacre of the Welsh bards is sung by the poet Gray in "The Bard"; and in Cromwell's time every harp in Ireland was said to be broken.

Evelyn shows that, with the restoration of Charles, harps came again into favour. He says in his diary: "Came to see an old acquaintance, player on the Irish harp, Mr. Clarke. Such music never before or since did I hear."

### An Ingenious Scheme.

The first opera in which harps were scored for was Monteverde's *Orfeo*.

Inability to produce semitones was the great drawback of the early harp. About the time of Evelyn, an ingenious person devised a scheme which made it possible to play semitones without increasing the number of strings. A hook of metal, on being turned down, shortened the length of the string and thus raised its pitch a semitone. The player had to use one hand to turn down the hook, and so had only one for playing.

Hochbrucker, a Bavarian, invented the pedal harp in 1720. Hooks were worked by pedals, and without using his hands a player could change into no less than thirteen different keys. An unpleasant jarring sound was heard when a string was touched by the hook. Later, a father and son, called Cousineau, doubled the number of pedals, enabling play in fifteen keys.

### Praise from Berlin.

The final touch was added by Sebastian Erard, who owned a harp factory in London. He took out a patent for a double-action harp with seven pedals. Another type of harp has two sets of strings crossing at an angle, instead of pedals, which enable the player to produce semitones by dropping his hand.

Louis Spohr's wife was an expert harpist, so it is not surprising that he scored for the instrument. Meyerbeer used two harps in *Robert le Diable*, but it was Berlioz, the "colossus of the orchestra," who definitely established its place. In his autobiography he says, "Shut me in my room with one or two Erard harps, and I am perfectly happy."

Probably it was Wagner who first made the fullest use of the harp. He employs it for accompanying in *Tannhäuser*. In *Valhalla*, when Wotan causes a curtain of flame to spring up, chords on the harp produce a remarkable effect. Again, in the finale of *Rheingold*, when the Rhine is lit up by a rainbow and the gods pass across to Valhalla, six harps, each scored for separately, provide an ethereal accompaniment of unsurpassed magnificence.

K. P. HUNT.

## Christmas Cheer By Radio.

### B.B.C. Plans for the Festive Season.

#### Christmas Ballads.

"HEIGH-HO! Sing Heigh-ho! Unto the Green Holly" represents the spirit of the programme consisting of Christmas ballads and carols which will be given by the Manchester Station on Wednesday, December 23rd. Mr. Stephen Williams will sing some of the old Christmas songs and Mr. Foden Williams will present a number of festive items from his repertoire. The Station Orchestra will give a rendering of the Christmas Overture by Coleridge-Taylor and the Savvy Christmas Medley by Somers. These items should infuse the real Christmas feeling into the homes of Lancashire listeners.

#### Cardiff's Christmas Pudding.

The Cardiff Station proposes to give listeners, and Barry people in particular, a Merry Christmas by holding a special concert in the Theatre Royal, Barry, on Christmas Day. A spirit of light-hearted, frolicsome good humour will characterize the programme, which is to be presented as Cardiff's Christmas Pudding, full of good things, as all good puddings should be. It would be unwise to indicate the fruit and spice, and so on, but amongst the ingredients will be found Miss Mavis Bennett, Pitt and Marks, the entertainers, Spiek and Span, the Station Orchestra, the Uncles, the Aunties, and the Staff. The proceeds of the concert will be handed over to the Barry War Memorial Fund, and prices of admission will range from one shilling to three shillings.

#### "Christmas Crackles" Revue.

Birmingham listeners' attention is drawn to the third Annual Radio Revue, entitled *Christmas Crackles*, to be performed at Birmingham on Thursday, December 24th, written and produced by Mr. Joseph Lewis, with special scenes by Mr. George Ockement and Mr. John Overton. The cast includes Messrs. Perry Edgar, Joseph Lewis, Harold Casey and many others. This Radio

Pantomime will be a transcendent transmission of super-heterodyning superiority!

#### Christmas Bells at Dundee.

The B.N.V.B. Band are to sustain the Christmas programme at the Dundee Station on Wednesday December 23rd. It will broadcast, for the first time, a vocal polka, "Christmas Bells," by Richardson. Two well-known local singers will take part. Mr. James Leighton includes "Mighty Lord and King all Glorious," from Bach's Christmas Oratorio, in his selection for the evening, while Mr. Tom P. Hissett will be heard in "Comfort Ye" and "Every Valley" from *The Messiah*.

#### "After-Christmas-Dinner Philosophy."

On Christmas afternoon, in addition to a programme of light orchestral works with songs by Mr. Norman Grahame (baritone), Belfast listeners will hear the inimitable "Mrs. Rooney," who will talk on "After-Christmas-Dinner Philosophy."

#### Waits at Hull.

The "SKH" Christmas Waits will be heard in Traditional and Folk Carols, conducted by Mr. John Coulson, on Wednesday, December 23rd, from the Hull Studio. Mr. Coulson has made a lifelong study of Traditional and Folk carols, and will present many beautiful and unusual examples that unfortunately have dropped out of common use. Mr. Arthur W. Hayes, the Dickens recitalist, will give some seasonable extracts from Dickens and tell some mirth-provoking Christmas stories, and Mr. Harold Ellis, the well-known Hull baritone, will be the vocalist.

#### A Jolly Programme.

On Christmas Eve the Glasgow Station will broadcast a jolly programme, with songs by Mr. Robert Watson, and the Station Orchestra will endeavour to arouse in listeners' memories of Christmases past by playing a number of the favourite songs from bygone pantomimes. At the conclusion the Station Choir will give a recital of Christmas Carols.



Little Girl (excitedly): "Mummy, come quick! Bobby's posting Baby to Uncle Radio!"



## The Children's Corner.

## Christmas is Coming!

"Christmas is coming,  
The geese are getting fat."

SO says the old rhyme. But we would know that Christmas is coming in Aberdeen without even a goose's feather to tell us! Because all the Boy Blues and Cinderellas, Pierrots, Columbinas, Powder Puffs and Peter Pans are getting ready for the huge Fancy Dress Party that the Aberdeen Uncles and Aunties are holding in the Music Hall on December 15th. It is for all members of the Radio Circle and by the number of tickets that have been sold, nearly all the children who can go are going.

Father Christmas is making an early visit to this country to be present. Father Neptune is coming up from the depths of the Sea, besides the Toy Drum Major and—well, we mustn't tell you any more! For those who are too little or sick, or too far away, the sounds of the party will be broadcast from 8.15 to 8.0 p.m.

## "Old Man Brown,"

The Quiet Uncle at Manchester is quiet no longer. Uncle Ronald sang a song called "Old Man Brown" some weeks ago, since when, the kiddies won't let him stop singing it. It's the hit of the season!

Uncle Eric has been bitten by the Limerick craze—and is perpetrating horror after horror, to the indignation of the various Aunts and Uncles who have to suffer the insults he heaps upon them.

## Nottingham's Happy Family.

The chief interest among the members of the Nottingham Radio Circle just now is the Stall at the Woman's Hospital Bazaar. Gifts are pouring in for it, and we look like having enough things to hold a bazaar on our own. Uncle Laurie is knitting a jumper for a hot water bottle, and constant bulletins regarding the number of dropped stitches are anxiously awaited!

With the approach of Christmas, our membership is increasing rapidly, and there is no doubt that there are few children who wish to be left out of our happy family. We are one of the few stations which have retained the "Teens' Corner" as a distinct part of our programme. Suggestions have been made that it should be incorporated with the Children's Hour, but this has been strongly opposed by the children themselves.

## A Surprise at Sheffield.

A great surprise is in store for the Radio Circle of Sheffield. The Dream Lady and Auntie Win intend changing places just for five minutes during the Children's Hour on Christmas Eve.

The Dream Lady will sing and Auntie Win will accompany her on the piano, after which all the Uncles will have a good laugh, but are expected to keep quiet during the song, so listen attentively, kiddies, and note the date.

## Swansea's "Birthday Ballot."

The Kiddiewinks of Swansea's Children's Corner always look forward to Saturday evening with interest. The names and addresses of those Kiddiewinks who have celebrated birthdays during the week are written on little bits of paper, and they are all put in a hat, usually Uncle Charlie's best one, shuffled up well, and six papers are then drawn out by visitors to the Studio.

The names and addresses are then read out and the lucky ones are invited to attend the Children's Corner, on the following Saturday. The visitors each week are usually as quiet as little mice in the Studio, but they always join in the Good-night song and in a Grand Good-night, led by Uncle Charlie.

It is hoped that the number of invitations will be increased during the Christmas holidays, and that some scheme will be devised for those whose birthdays are ever so far off to have a lucky dip in the hat.

## TIT FOR TAT.

UNCLE GEORGE had promised Dicky that if his school report were good and he brought home a prize, he would make him a present of another model railway engine and some more trucks and rails. Well, the prize had been won and the report was fair—good enough, anyhow, for Uncle to send along the present.

Dicky, assisted by his father and little sister Daisy, all very excited, opened the package, and discovered a splendid assortment of railway material.

"Well, this is fine," said Daddy, who seemed as keen as either of the children. "We'd better carry the whole lot up to the school-room and see what we can make of it."

Just then Uncle George's cheery voice was heard in the hall. "It's arrived, then? Lucky boy, Dicky—wish I were young again like you; wouldn't I enjoy playing at trains!"

"We're just going to fix it up, George," said Daddy. "You'd better come and help."



"We'll hide their pipes."

At this moment Daisy stumbled over the station and upset the bridge and a signal.

"You are a careless girl," exclaimed Daddy, "after all our trouble to fix things up nicely for you! Now you and Dicky had better go outside and leave Uncle and me to finish," and in another minute the children found themselves in the passage outside the locked school-room door.

"What a shame!" said Dicky, angrily, and Daisy began to cry; but soon dried her eyes when Dicky let her have a peep through the keyhole, and then had a turn himself. They could see Uncle and Daddy stuffing about on the floor on their hands and knees.

"I know what we'll do," said Dicky, as an idea struck him; "we'll hide their pipes, and they'll kick up an awful row when they can't find them."

So they went quietly downstairs and collected all the pipes, and Dicky put them in his pockets. At last, tired of their game, Uncle and Daddy gave up the school-room to the youngsters.

"I've broken the engine, but I'll get it repaired to-morrow," said Uncle as they went downstairs.

Presently it was bedtime, but, instead of remaining in their beds, Dicky and Daisy stole quietly out on to the landing and listened. And they were soon rewarded, for it was not long before they heard angry sounds of the search below; Mummy and the servants were all helping to look for the missing pipes.

At last someone suggested looking in the school-room, so they all trooped upstairs. And there, in the cattle trucks, they found the pipes, each one neatly placed in a separate truck and ready for dispatch to Newcastle, or Nova Scotia.

And instead of being angry, Daddy and Uncle looked at each other and roared with laughter, for, as Uncle George said: "Those children have scored this time, and we thoroughly deserve it for being so selfish." A. COLKMAN HICKS.

## Programme Pieces.

A Weekly Feature Conducted by  
Percy A. Scholes.

## HANDEL'S "MESSIAH."

(DAVENTRY AND OTHER STATIONS, THURSDAY;  
BELFAST, FRIDAY.)

I DID think I did see all Heaven before me, and the great God Himself!" cried Handel, when he had written the last notes of the "Hallelujah Chorus," thus completing the Second Part of *Messiah*. This great Oratorio was written in no more than twenty-four days, yet, nearly two centuries after its composition, it is generally regarded as Handel's supreme achievement and one of the greatest musical works in existence. Its performance every Christmas, or at Easter, has become a rite which is observed in almost every town in England.

*Messiah* is written for the usual four Soloists, Chorus and Orchestra. The whole work is subdivided into Three Parts.

This is a very long work in which considerable "cuts" have to be made; the following description will be found to agree with the Hallé Concert performance which will be relayed to Daventry and other Stations on Thursday.

## PART I.

1. The First Part opens with an OVERTURE, in two distinct Sections, the first broad and dignified, the second quicker, strong and spirited. Then follow Isaiah's prophecies of the coming Messiah.

2-3. TENOR SOLOS, *Comfort ye, my people, and Every valley shall be exalted.*

4. CHORUS, *And the glory of the Lord shall be revealed.*

5-6. BASS SOLO, *Thus saith the Lord . . . I will shake the heavens and the earth; and But who may abide the day of his coming? . . . For he is like a refiner's fire.*

7-8. CONTRALTO SOLOS, *Behold! a virgin shall conceive; and O Thou that tellest good tidings, CHORUS takes up these last words.*

9-10. BASS SOLOS, *For behold, darkness shall cover the earth . . . but the Lord shall arise; and The people that walked in darkness have seen a great light.*

11. CHORUS, *For unto us a Child is born.*

12. There comes here a beautiful contrast, as very softly the ORCHESTRA plays the simple, dream-like PASTORAL SYMPHONY, a picture of the shepherds keeping their night-watch in the fields. (This is not, of course, a "Symphony" in the modern sense of a high-scale independent orchestral work, but only a short instrumental interlude.)

13-16. SOPRANO SOLOS, *There were shepherds . . . And lo! the angel of the Lord came. . . . And a suddenly there was with the angel a multitude.*

17. CHORUS, *Gloria to God in the highest.*

18. SOPRANO SOLO, *Rejoice greatly!*

19-20. CONTRALTO AND SOPRANO SOLOS. CONTRALTO, *Then shall the eyes of the blind; and He shall feed His flock; SOPRANO, Come unto Him, all ye that labour. (It is usual for these solos to be sung thus, instead of the whole being sung by Soprano, as given in some of the older scores.)*

21. CHORUS, *His yoke is easy.*

## PART II.

The opening of the Second Part speaks of the Atonement.

22. CHORUS, *Behold the Lamb of God.*

23. CONTRALTO SOLO, *He was despised.*

24. CHORUS, *Surely He hath borne our griefs.*

25. CHORUS, *And with His stripes we are healed.*

26. CHORUS, *All we, like sheep, have gone astray. His heart; and Behold, and see if there be any sorrow, like unto His sorrow.*

29-30. TENOR SOLOS, *He was cut off; and But Thou didst not leave His soul in hell.*

31. CHORUS, *Lift up your heads, O ye gates*

(Continued on the facing page.)



## Programme Pieces.

(Continued from the previous page.)

... Who is the King of Glory? The Lord strong and mighty... The Lord of Hosts.

32. Bass Solo, Why do the nations so furiously rage together?

33. Chorus, Let us break their bonds.

34-5. Tenor Solos, He that dwelleth in heaven shall laugh them to scorn; and Thou shalt break them.

36. THE HALLELUJAH CHORUS, Hallelujah! For the Lord God Omnipotent reigneth.

### PART III.

37. Soprano Solo, I know that my Redeemer liveth.

38-41. Chorus. These next four numbers are perhaps the most dramatic part of the whole work. The subdued, grave *Since by man came death*, is answered triumphantly with *By man came also the resurrection of the dead*; similarly, *For as in Adam all die* is answered by *Even so in Christ shall all be made alive*.

42-3. Bass Solos, Behold, I tell you a mystery: We shall not all sleep; and The trumpet shall sound.

44. Chorus, Worthy is the Lamb... Blessing and Honour.

45. Chorus, Amen.

## SOME MILITARY BAND MUSIC.

(NEWCASTLE, SUNDAY.)

Until Broadcasting began what proportion of our population ever heard a Symphony Orchestra? If you can fix a figure for that, how many times must you multiply it to get the number of people who, in parks or at the seaside, listened to Military Bands? Probably ten times, at least.

Yet, despite this immense public awaiting them, the great composers have never until quite lately taken the Military Band seriously, and Band music has suffered accordingly.

Here, first of all, is one of the rare exceptions to this rule of neglect; afterwards, we have an example of to-day's growing interest in the Military Band.

### MENDELSSOHN'S OVERTURE IN C.

Just over a hundred years ago, Mendelssohn, a lad of fifteen, was staying at a watering-place called Dobbern. He wrote an Overture for the band which played at the Baths there, and afterwards scored it for full military band.

It is that work which is now to be played at Newcastle. It opens with a smoothly-flowing, tuneful Introduction. Then a Trumpet-Call is heard, growing more and more forcible, and this leads to the dashing, brilliant main body of the Overture.

Further contrast is provided by a very light and dainty Tune. Then much is heard of the Trumpet-Call, and so the Overture proceeds to a spirited conclusion.

### VAUGHAN WILLIAMS'S FOLK-SONG SUITE.

This is an example of the work of a foremost contemporary composer who has interested himself in the Military Band. At the centre of Vaughan Williams's musical creed we find "folk-song." There can be few men living who know and understand the subject better than he does, and in this Military Band Suite he gives us, perhaps, some of his favourite tunes—*Seventeen tons Sunday*, *My Runny Bay*, and *Somerset Songs*.

## The Radio Revels of 1925.

THE FIRST WORLD RADIO DANCE.

London Listeners Meet at Olympia.

FULL DETAILS ON PAGE 548.

## Listeners' Letters.

# In "The Back o' Beyond."

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest and brevity. The Editorial address is 3-11, Southampton Street, Strand, London, W.C.2.)

It seems a pity that space in your valuable paper should be allotted to such sentiments as those expressed by Miss Sheila Kaye-Smith in *The Radio Times*. Let her be compelled to spend twenty years of her life in that part of our land known to the Northerner as "the back o' beyond," and she would no longer need to ask what wireless means to her.

What does wireless mean to us? Outside, the lonely night, the hills, the sea, the illimitable sky. Inside, a goodly though invisible company making merry with song and dance, or sweet old-world melody—a human voice, now grown so familiar as to be one of us as we sit round the fireside. All welcome—the grave, the gay, the dance, the song; the voice of prayer and praise! Such a goodly company as we never thought would touch our lives again.

We build a little shrine to that wonderful science which has bestowed so marvellous a gift on the humblest and most obscure corners of our land.

In my own case, my husband was an invalid, and we had not enjoyed such concerts as are provided by our own station—Cardiff—for very many years. Wireless has, in fact, helped to make him better. He is now almost well again.—GERTRUDE FENLAYSON, Schoolhouse, Killy, Bridgwater, Somerset.

### Brightening Life.

It is deplorable when a woman of accredited intellect like Miss Sheila Kaye-Smith discusses broadcasting in such terms as she employs in *The Radio Times*. Passing over the fact that she practically admits she does not trouble to use it properly, nothing is more pitiable than her mental inability to appreciate it in its perfect state, or, at least, as a power, a great refining influence for the uplift of mankind.

She speaks of the marvel of wireless, but this is as nothing in comparison to the force of its spiritual influence. Does she not know that it brings beauty to thousands of dull and, perhaps, sordid lives—enlightenment to ignorance—pleasure and delight to all those starved intellects whose passion for the best in music and oral art went unsatisfied before it came?

No! Miss Kaye-Smith, we do not keep our wireless for the mechanical joy of turning screws, nor because it is a miracle of science. We keep it because we have "souls" to appreciate what it is doing for us, because we still have a few ideals of religion, patriotism, and beauty hidden away in our hearts, and we flock in appreciation to a great new power which is helping us to develop them.

Of course, Miss Kaye-Smith never heard our Armistice observances! Never heard *The White Chateau* and "Peace"? Well, it does not matter to us—we did!—E. THOMAS WADE, Dartmouth House, Olney.

### Something for Everyone.

REGARDING the complaints against the "continuous" broadcasting of ballet music, chamber music, and opera, and demanding "popular" music to be broadcast every night for a period of two hours, I should like to point out to those who have evidently not noticed it, that although the B.B.C. do certainly broadcast a good many of these excellent, but greatly abused, programmes, they are neither broadcast for a whole evening, nor are they broadcast every night. They are judiciously intermingled with items of various types, both light and otherwise, so that all tastes are catered for, if not appeased.—G. D. P., Haniptead.

### Providing For All.

I HAVE had a set now for over two years, and can say without hesitation that I have not yet heard an evening's programme that did not in

some way or other provide for everyone. I, for one, am quite satisfied.—R. A. SUCOURBUT, 10, Heaton Road, Canterbury.

### Unightly Aerials.

WHEREVER you go to-day you can find the usual unightly aerial mast, in many cases an old scaffold pole or a spliced piece of scantling. These unightly masts might be greatly improved by a capping of round or square piece of wood about eight inches square and affixed on the top before erecting.

In my district, the masts and aerials present the appearance of so many clothes props and clothes lines, and they certainly are not an improvement to property.

One has only to notice the difference between one mast without a capping and one with a capping to see that the ugly pole can be greatly improved by a little wood, the cost of which is nothing.

If this were more generally done, I am sure there would be fewer objections from landlords.—T. S. GARSTANG.

### The Story Songs of Yesteryear.

I SHOULD like to thank Mr. Edwin Pugh for his interesting reminiscences in *The Radio Times* on the songs of yesteryear, which led me to a half-hour's pleasant evening reverie.

Bessie Wentworth was a true artist in all her work, and the trick shown in your illustration of the turning up of one trouser leg only, was also adopted in "Little Dolly Daydream," which song might have been included in Mr. Pugh's selection.

The original singer of "Big Ben Struck One" was, I believe, Arthur Lennard, who also popularized another song-story, entitled "One of the Brave Old Guards," but this was sung with a special curtain and lighting effects, and therefore did not depend entirely upon the personality of the singer.

Leo Dryden's "Miner's Dream of Home" also comes in this group, together with such songs as "Dorothy Dean," "Daisy Bell," "Two Little Girls in Blue," "The Ship I Love," "I Can't Tell Why I Love You," "Sweetheart May," and "Mignonette," and some of the earlier coarser songs sung by Wilkie Bard and others.—"GILBERT," Headingley, Leeds.

### More Fun For The Children.

THE whole atmosphere of the Children's Corner has become stiff and artificial. Where are the uncles of old, with their spontaneous, happy chatter, laughter and sing-songs? They have been replaced by automata, reciting out stilted, carefully-prepared words. We cannot join in the fun nowadays—there is not any!

We loved to feel that they were enjoying themselves and we felt we were enjoying ourselves with them. Now, we simply hear a rehearsed and maddeningly precise performance. It is just a part of the daily programme.—EVELYN BONIFACE, 60, Calverton Road, Putney, S.W.

### Broadcasting Shakespeares.

I THINK it would be greatly appreciated by all boys and girls who are sitting for such important examinations as either the Oxford or Cambridge Local Examinations in December of this year and July or December of next, if the B.B.C. could arrange for the plays of Shakespeare, as set in the Syllabus of these Universities, to be broadcast throughout the British Isles.

This would enable each examinee to hear the particular work which he, or she, is studying and so get the grip of the play. It would be especially helpful to those who, like myself, are studying apart from school in order to get into a profession.—A SCHOLAR, Hunsley Hill, Whitechurch, near Bristol.



## Our Point of View.

### The Link With Listeners—A Premature Report.

**A**MONG the many unique features in this art, science, and business of wireless is the relationship that should exist between those who spend their days and nights in conceiving and constructing and presenting the daily programmes and the vast audience of listeners.

No other organization has such a relationship to those it serves, as the B.B.C. The newspaper owner and editor and every member on the staff can quickly sense the attitude of the readers to the paper they are producing. The theatre manager can tell within a few days whether his play is worth continuing or not. In the world of the cinema it is the same. Money may be poured out like water in the production of a great feature film, and no amount of advertising will make it a success if the public does not want it. So, too, with books and dance halls, concerts, and every other field of endeavour, but in broadcasting the listener has no equivalent way of registering his opinion so that the programme makers can be constantly aware of his attitude towards their work.

There is only one way in which programme makers and listeners can come into contact, and that is by direct communication through the post. That is the point we want to emphasize.

We want to tell listeners that when they write to the B.B.C., their letters do count. They are valued as representing in the only possible way all that we know directly of public opinion. Listeners should know that their letters do not receive a mere perfunctory reading and a formal reply. Every letter is read and considered by special members of the staff, and every member of the Programme Board is kept in close touch with the consensus of opinion. Many letters containing really constructive and helpful criticism are acted upon.

Time and again many hours and even weeks of preparation have gone to the making of a special programme. Perhaps some experiment is tried out, and with the keenest interest the staff awaits the verdict which comes through the post during the next few days.

It is good to know that there are no signs of a diminution of letters from our listeners—indeed, the number is increasing all the time, but from the point of view of the programme makers it is to be hoped that the numbers will increase still more, because this is the only sure way in which we can keep in touch with the public we are trying to serve.

#### THE FUTURE OF BRITISH BROADCASTING.

**A** NUMBER of listeners have been writing to the B.B.C. and to *The Radio Times* asking for a comment on a statement which appeared in the Press presuming to anticipate the recommendations of the Broadcasting Committee on the future of British broadcasting after 1926. It would obviously be inappropriate for the B.B.C. to enter into this discussion. In its evidence before the

Broadcasting Committee, the B.B.C. is confining itself to a consideration of what it believes to be the larger issues of programme standards and ideals which it has tried to make characteristic of the British service. The B.B.C. is placing all its information unreservedly at the disposal of the Broadcasting Committee and has arranged to communicate its evidence to the Press and to the public as well.

In view of the fact that the deliberations of the Committee are still in their early stages, any forecast of its decision is obviously speculative.

We are glad, however, of this opportunity to acknowledge the enthusiastic tributes and offers of support that reach us in increasing numbers from all parts of the country. The B.B.C. takes the view that it should state unreservedly the lessons it adduces from the work of the past three years. The policy of the B.B.C. at this critical juncture is to do everything possible to safeguard the essential ideals and standards of the public service it has endeavoured to establish. We are sure that listeners will recognise the urgency of vigilance on the part of all who desire to perpetuate and improve the margin of superiority which competent and fair-minded critics accord to British Broadcasting.

#### SILENT NIGHTS IN AMERICA.

**O**N several evenings during the latter part of next month, American broadcast stations will close down to give listeners on that side of the Atlantic opportunities to pick up other stations in different parts of the world. A fund of several thousand dollars has been raised to assist in letting the public know all about the scheme, and details of programmes from stations which are hopefully expected to penetrate to America will be published beforehand. These details will include one or two intentionally inserted false numbers, so that when a listener claims to have heard something which was never broadcast at the time stated, his membership of the Ananias Club is entered at once. Such is the craze for long distance reception and the terrible temptations to digress from the Path of Truth.

Some amateurs in Great Britain would like to make a reciprocal arrangement. We feel that the percentage of people who would derive any interest or result from our doing so would be so small compared to those who look upon broadcasting only as a means of entertainment that it would be an injustice to the majority of listeners to adopt such a scheme. In order that the whole of Britain should benefit by an international test, we think that it is better that the experts at Keston should do their best to pick up American transmissions and relay them to all who care to listen, leaving it to the keen amateur after our stations are shut down when, with the difference of time between here and America, he has all the early hours of the morning in which to experiment with his set.

## The Broadcast Pulpit.

#### Liberty.

**T**HE Greek idea of liberty does not always agree with the commonly-accepted interpretation of the word, which to many means freedom from all restraint, the right to be a law unto ourselves. This involves an utter impossibility; there is no such thing in human experience as freedom from restraint. In the view of Christ the idea of liberty was the same as that of the Greeks, freedom from the rule of the lower passions, and willing submission to the leading of the higher light, the spirit of God in us.

We cannot be free from the laws of our being; the question is, which part of us shall have the upper hand? In either case, there is something to be given up, something that is real and has power to please. If we choose the better part, our lower nature will be curbed so that it shall not be free to yield to the temptations that would please it; if we choose the worse part and seek freedom in the pleasures that appeal to that part of us, we shall lose touch with our better self. The spirit in which we live our life is what makes or mars us, not the deeds we do or the experiences we have.—*The Rev. D. A. Cameron Reid, Glasgow.*

#### Religion—A Coward's Game?

**I**F religion is just a refuge from the difficulties of life, it is a coward's game and unworthy of a real man's attention. You who go in for it, will be weakened, not uplifted; it will be for you just a rather unworthy form of self-indulgence. If that were indeed the true function of religion, you who keep away from it would be perfectly right. We find ourselves in this life with certain duties and responsibilities placed upon us, and no man worthy of the name will want to shirk them. But what if we think of religion as being something that will give us the strength to overcome life's difficulties? Is there any man so prosperous, so content, so satisfied that he does not feel the need of that?

Religion is of real value, but what it has to offer you is not just a little merciful blindness, not just a shade to protect your eyes from the too hard light of common day, not a crutch to help you on the more difficult part of life's journey; not that, but new strength and power to enable you to wage worthily the battle of life, the reinforcement of the Comforter to enable you to face clear-eyed all that comes of sorrow and of pain, to climb, undaunted, the steepest paths.—*The Rev. Geoffrey Gordon, Edinburgh.*

#### True Gentleness.

**G**ENTLENESS is the inner core of gentlemanliness. "It is almost the definition of a gentleman," wrote Cardinal Newman, "to say that he is one who never inflicts pain."

In the Book of the Dead of the ancient Egyptians one of the questions asked at judgment was, "Have you been the cause of others' tears?" If I frequently pain others by my harshness, impatience or irritability, or merely by brusqueness, thoughtlessness or personal touchiness or unsceptibility, if I thus, or in other heedless, needless ways am the cause of others' tears, can I claim to be gentle after the pattern of Him who is meek and humble of heart?—*The Rev. Bernard Butler, S. J., Manchester.*

#### Dominating Personalities.

**I**T is said of some men that they are born leaders; what is usually inferred is that whilst they have ability and strength of will, they are without humility and are highly self-assertive. They are not content to play the second fiddle, they must have the solo part. A dominating personality is frequently an unscrupulous and highly selfish one, and other men give way to it, either because they are less selfish or because they prefer to take the line of least resistance.

True mastery is gentle because of its strength, and considerate of others because it has no selfish aims. Before the supremacy of perfect love, all true men will bow in deepest adoration.—*The Rev. T. H. Ellison, Belfast.*



2LO  
365 M.

## LONDON PROGRAMMES.

Week Beginning  
December 13th.

The reproduction of these Copyright Programmes is strictly reserved.

The letters "L.R." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 558.

## SUNDAY, Dec. 13th.

3.30-4.40  
LIGHT SYMPHONY  
PROGRAMME.

THE LONDON WIRELESS  
SYMPHONY ORCHESTRA:

Conducted by

MAURICE BEELY  
VIVIENNE CHATTERTON

(Soprano).

50. THE ORCHESTRA.

1. Overture, "Prince Igor" (Tchaikovsky).

2. In C Minor (Chopin).

VIVIENNE CHATTERTON

Aria, "Bata Batti" ("Don Gio-  
vanni").

THE ORCHESTRA.

Two Arabesques (Chopin).

10 (approx.)—Percussion and Finale.

LAURENCE HOUSMAN

will read

"SISTER CLARE

from his "Little Plays of St.

4.0-4.15. DISPOSITIONS

by VALERIE

THE ORCHESTRA

will play a modern infant

Three Suites With Orchestra

"Thy Hand in Mine" (Siesta).

THE ORCHESTRA

will play a modern infant

Three Suites With Orchestra

"Thy Hand in Mine" (Siesta).

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Three Suites With Orchestra

"Thy Hand in Mine" (Siesta).

THE ORCHESTRA

will play a modern infant

9.0.—WEATHER FORECAST AND  
GENERAL NEWS BULLETIN.  
10.0.—N.W.

1.0.—The London  
Orchestra

OLIVE JENKIN  
Relayed from the  
Hotel London  
THE ORCHESTRA

Where the Lark Sings" (Lohengrin).

"In Quelle Triste Morbide"  
(Lohengrin).

(With Orchestral Accompaniment)

THE ORCHESTRA

Will play a modern infant

Three Suites With Orchestra

"Thy Hand in Mine" (Siesta).

THE ORCHESTRA

will play a modern infant

Three Suites With Orchestra

"Thy Hand in Mine" (Siesta).

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"Thy Hand in Mine" (Siesta).

THE ORCHESTRA

will play a modern infant

"Opportunities Overseas"—South  
Africa: General Talk, intro-  
duced by the Hon. F. J. SMIT

25. Musical Interlude

4. Long General J. B. WROTH

1.0. "Winter Sports in Brit-  
tain and Elsewhere."

8.0. J. HANNISTER HOWARDS

PRINCIPAL COMPANY

The Celebrated Musical Comedy,

"THE BELLE OF NEW YORK."

Written by C. M. McLehane

Arranged for Broadcasting by

WALTER HERKIMAN

1.0.0.

Isabell Bronson (President of the

Young Men's Reunion League

and Anti-Cigarette Society of

Colours)

GEORGE H. ASQUIN

Harry Bronson (A. S. Y. and

Spencer) ALFRED S. S. S.

Karl Von Pimpernick (A. P. S. S.)

LAURENCE W. S. S. S.

"Dob," Briffault (Father of the

Queen of Comic Opera).

J. R. TATE

"Blacky B. I. McQuirk (A Mixed

Alto Fugate)

THOMAS DIXON

Kenneth Mugg (Low Comedian of

the Angles (A. S. Y. and

Spencer) ALFRED S. S. S.

Twiddies (Harry Bronson's Private

Secretary) A. E. MARTIN

Parrot (A. C. H. S. S. S.)

Mr. Snooter (A Newspaper Re-

porter) G. ELDREDGE

Mr. Peep (A Photographer)

J. THOMSON

Railway Porter C. ROCHFORD

Violet Gray (A Salvation Army

Chorus)

ELIAN RAY

Mr. Friot (A Little Parisienne)

EVA SCOTT THOMPSON

Mrs. Clancy (A Bell Street

Girl) EILY HAZELTON

Kings Pimpernick (A Musical

Dancer) EILY HAZELTON

Cora Anguine (The Queen of

Comic Opera).

MILLEN DUMMAR

Cora's Braggart

Pansy Pips (A Musical

Dancer) BETTY WARD

Myrtle Mints DAISY COOMBS

Marjorie May ELSIE STANLEY

Dorothy Dean

MILLEN TIMEST.

Gwynn Glen (K. THOMAS  
Drummer Boy) DORA GRAY  
and MARJORIE RANDALL  
FULL CHORUS.

ACT I

Scene 1.—Dining Room of Harry

Bronson's House.

Scene 2.—Conservatory, Harry

Bronson's House.

Scene 3.—Pell Street (Chicago

New Year's Eve).

ACT II

Scene 1.—Puller's Candy Store,

Madison New York

Scene 2.—Interior of the Great

Central Railway New York

Scene 3.—The Lawn of the

Central New York

MILLEN TIMEST.

BEN THIRSE

10.0.—THE LONDON WIRELESS

WEATHER FORECAST AND

GENERAL NEWS BULLETIN

11.0.—JULIAN S. HUNLEY:

The Stream of Life The

Evolution of Man."

Local News.

10.30. A Fireside Interlude

by

JOHN HENRY

11.0.—Close down.

## TUESDAY, Dec. 15th.

1.0-2.0. Time Signal from Greenwich

1.0-2.0. Time Signal from Greenwich

1.0-2.0. Time Signal from Greenwich

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**Week Beginning  
December 13th.**



5IT  
479 M.

# BIRMINGHAM PROGRAMMES.

Week Beginning  
December 13th.

The letters L.B. printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 568.

## SUNDAY, Dec. 13th.

- 3.30. **CONCERT**  
by  
THE STATION ORCHESTRA  
JOSEPH LEWIS  
ANNE SANDERS (Contralto).  
G. H. J. BRYAN  
(Sole Pianoforte).  
The Orchestra  
Orchestral Overture, *Handel*  
Charles Bryan and Orchestra  
Pianoforte Concerto in A Major,  
No. 23, *Mozart*  
Allegro; Andante; Presto.  
Anne Sanders  
Aria, "O Don Fabrizio" Don  
Carlos  
The Orchestra  
Symphony No. 4 in C Major  
The "Tragic" *Schubert*  
in Bryan  
The "Tragic" *Schubert*  
Prelude in G Sharp Minor, Op. 15  
No. 12  
Lullaby *Tchaikovsky*  
Rondeau for Flute *Debussy*  
Nocturne for Left Hand Alone  
Prelude in B Minor, Op. 10  
Serenade (for Strings only), Op. 20  
Anne Sanders  
"Teach Me To Love" *Ludwig*  
"Hymn" *Beethoven*  
The Orchestra  
"Marche Militaire" *Granados*  
S.B. from London  
8.4. **Religious Services.**  
Conducted by the  
Rev. W. S. PERRY  
(Of Erdington Presbyterian  
Church).  
Relayed from the Ebenezer  
Church.  
9.15. **Weather Forecast and News.**  
10.15. **DE GROOT and the PICCA  
DILLY ORCHESTRA.** S.B.  
from London.  
11.30. —Close down.

## MONDAY, Dec. 14th.

- 7.45. —The Station Wind Quintet  
8.45. —Rogers, F. B. H.S., Topical Har-  
monical Hints, "Some New  
Fruits" W. Alfred Payne (Con-  
ductor).  
8.15. **CHILDREN'S CORNER**  
8.55. —Children's Letters  
9.0. —THE MR JOSHUA MASON'S  
ORPHANAGE CHOIR  
Relayed from  
The Orphanage, Birmingham.  
9.30. **LOZELL'S PICTURE HOUSE  
ORCHESTRA**  
Conductor, PAUL RIMMER.  
Selection, "La Belle Helene"  
Valse, "Catherine"  
Valse, "Plaisir d'Amour"  
7.0. **Weather Forecast and News.**  
"Opportunities Overseas—South  
Africa" General Talk intro-  
duced by the Hon. J. F. SMIT  
S.B. from London.

- 7.30. Musical Interlude, S.B. from  
London.  
7.40. —Rogers, F. B. H.S., Topical Har-  
monical Hints, "Some New  
Fruits" W. Alfred Payne (Con-  
ductor).  
8.1. —THE BELLE OF NEW  
YORK" S.B. from London.  
10.0. **Weather Forecast and News.**  
Prof. J. L. J. H. H. H. H.  
The Stream of Life: The  
Evolution of Man" S.B. from  
London.  
10.31. —JOHN HENRY. S.B. from  
London.  
11.0. —Close down.

## TUESDAY, Dec. 15th.

- 3.45. Schools Transmission (Twenty-  
fifth Lecture): Mr. P. M.  
Nelson, M.A., B.Sc., The  
Arthur Brothers and Sister  
Lozells Picture House Orches-  
tra: Conductor, Paul Rimmer  
Afternoon Topics: Mr. Bert  
Nelson, "Hints on Dancing"  
4.15. —THE BELLE OF NEW  
YORK" S.B. from London.  
5.15. —THE BELLE OF NEW  
YORK" S.B. from London.  
6.1. —THE BELLE OF NEW  
YORK" S.B. from London.  
7.40. Mr. JAMES AGATE: Drama-  
tic Criticism. S.B. from London.  
8.0. **VARIETY** S.B. from London.  
9.0. —"RADIO RHYTHM" S.B.  
from London.  
10.0. **Weather Forecast and News**  
Local News.  
10.15. **RADIO RHYTHM** (con-  
tinued).  
11.0. —Close down.

## WEDNESDAY, Dec. 16th.

- 7.45. —The Station Pianoforte Quintet  
8.45. —Rogers, F. B. H.S., Topical Har-  
monical Hints, "Some New  
Fruits" W. Alfred Payne (Con-  
ductor).  
8.15. **CHILDREN'S CORNER**  
8.55. —Children's Letters  
9.0. —THE MR JOSHUA MASON'S  
ORPHANAGE CHOIR  
Relayed from  
The Orphanage, Birmingham.  
9.30. **LOZELL'S PICTURE HOUSE  
ORCHESTRA**  
Conductor, PAUL RIMMER.  
March, "Hymn" *Myddleton*  
Valse, "Venus Reigns" *Gungl*  
Pavane, "Tea for Two"  
Selection, "La Belle Helene"  
Valse, "Plaisir d'Amour"  
7.0. **Weather Forecast and News.**  
Musical Sounds—Piano, Organ,  
Jelly, etc. Talk prepared by  
the late Prof. E. H. BARTON  
S.B. from London.

- 7.35. —Royal Harp and Viol Society  
Talk, S.B. from London.  
7.40. —Lieut. Col. G. L. J. TUCK  
M.G.D.S.O., "The Christmas  
Turkey" S.B. from London.  
**MILITARY BAND  
PROGRAMME.**  
THE CITY OF BIRMINGHAM  
POLICE BAND.  
Conductor, *W. A. W. W. W.*  
P.A.T. FLOWORTHY (Conductor).  
THE 4TH DEPT. MA.  
VOL. 1. MA. 1.  
Relayed from the 1st and 2nd  
The Band.  
March, "Crown of India"  
Elgar, arr. Winterbottom  
Overture, "Ruy Blas"  
Wendelschohn, arr. Relford  
Eva Tollworthy  
"A Summer Night"  
The Band  
"Folk Song Suite"  
Michael Mullinar  
Quick March; Intermezzo  
March  
The Quartet  
"Topsy Turvy"  
Pierrot and L. Laby  
The Band.  
"Marche Slave" *Tchaikovsky*  
Overture, "Le Domino Noir"  
Musical Caricature, "The Funeral  
March of a Minuet" *Grieg*  
The Quartet  
"True Till Death" Scott Gatty  
P. C. James and P. C. Cook.  
Duet for Clarinet and Cornet,  
the Miserere Scene from "H  
Trovatore" *Verdi*, arr. Godfrey  
Eva Tollworthy  
Flower Song, Faust *Gounod*  
The Band  
Waltz, "Wood Nymphs"  
Prelude to Act III, "Lehenger"  
10.0. **Weather Forecast and News**  
Mr. C. E. M. JOAD and Mr.  
STRACHEY "After Dinner  
Philosophy—Logical Puzzles"  
S.B. from London.  
Local News.  
10.30. —Programme S.B. from London  
11.0. —Close down.

## THURSDAY, Dec. 17th.

- 3.45. —The Station Pianoforte Quintet.  
Leader, Frank Cantell. Herbert  
Thorpe (Tenor). Also Chorus  
trans (Anglo French Enter-  
tainer).  
4.4. —Afternoon Topics: Estelle  
Steel-Harper Arts and Crafts  
Talk, "Beis and Heis" of  
of the Past.  
5.15. **CHILDREN'S CORNER**  
5.55. —Children's Letters  
6.0. **LOZELL'S PICTURE HOUSE  
ORCHESTRA**  
Conductor, PAUL RIMMER.  
March, "Hymn" *Myddleton*  
Valse, "Venus Reigns" *Gungl*  
Pavane, "Tea for Two"  
Selection, "La Belle Helene"  
Valse, "Plaisir d'Amour"  
7.0. **Weather Forecast and News.**  
Musical Sounds—Piano, Organ,  
Jelly, etc. Talk prepared by  
the late Prof. E. H. BARTON  
S.B. from London.

- 7.35. Musical Interlude, S.B. from  
London.  
7.40. —Royal Harp and Viol Society  
Talk, S.B. from London.  
7.40. —Lieut. Col. G. L. J. TUCK  
M.G.D.S.O., "The Christmas  
Turkey" S.B. from London.  
**MILITARY BAND  
PROGRAMME.**  
THE CITY OF BIRMINGHAM  
POLICE BAND.  
Conductor, *W. A. W. W. W.*  
P.A.T. FLOWORTHY (Conductor).  
THE 4TH DEPT. MA.  
VOL. 1. MA. 1.  
Relayed from the 1st and 2nd  
The Band.  
March, "Crown of India"  
Elgar, arr. Winterbottom  
Overture, "Ruy Blas"  
Wendelschohn, arr. Relford  
Eva Tollworthy  
"A Summer Night"  
The Band  
"Folk Song Suite"  
Michael Mullinar  
Quick March; Intermezzo  
March  
The Quartet  
"Topsy Turvy"  
Pierrot and L. Laby  
The Band.  
"Marche Slave" *Tchaikovsky*  
Overture, "Le Domino Noir"  
Musical Caricature, "The Funeral  
March of a Minuet" *Grieg*  
The Quartet  
"True Till Death" Scott Gatty  
P. C. James and P. C. Cook.  
Duet for Clarinet and Cornet,  
the Miserere Scene from "H  
Trovatore" *Verdi*, arr. Godfrey  
Eva Tollworthy  
Flower Song, Faust *Gounod*  
The Band  
Waltz, "Wood Nymphs"  
Prelude to Act III, "Lehenger"  
10.0. **Weather Forecast and News**  
Mr. C. E. M. JOAD and Mr.  
STRACHEY "After Dinner  
Philosophy—Logical Puzzles"  
S.B. from London.  
Local News.  
10.30. —Programme S.B. from London  
11.0. —Close down.

## FRIDAY, Dec. 18th.

- 7.45. —The Station Pianoforte Quintet.  
Leader, Frank Cantell. Herbert  
Thorpe (Tenor). Also Chorus  
trans (Anglo French Enter-  
tainer).  
4.4. —Afternoon Topics: Estelle  
Steel-Harper Arts and Crafts  
Talk, "Beis and Heis" of  
of the Past.  
5.15. **CHILDREN'S CORNER**  
5.55. —Children's Letters  
6.0. **LOZELL'S PICTURE HOUSE  
ORCHESTRA**  
Conductor, PAUL RIMMER.  
March, "Hymn" *Myddleton*  
Valse, "Venus Reigns" *Gungl*  
Pavane, "Tea for Two"  
Selection, "La Belle Helene"  
Valse, "Plaisir d'Amour"  
7.0. **Weather Forecast and News.**  
Musical Sounds—Piano, Organ,  
Jelly, etc. Talk prepared by  
the late Prof. E. H. BARTON  
S.B. from London.

(Continued on the next page.)







# ST Stoke-on-Trent Programmes. 306 M. 5PY

Week Beginning Sunday, December 13th.

# Plymouth Programmes. 338 M.

Week Beginning Sunday, December 13th.

**SUNDAY, December 13th.**  
8.0-10.30. *London.*

**MONDAY, December 14th.**  
8.0. The Capital Theatre Orchestra.  
CHILDREN'S CORNER  
10.0. *London.*  
11.0. *London.*  
12.30-2.0. *London.*  
2.30. *London.*  
3.30. *London.*  
4.30. *London.*  
5.30. *London.*  
6.30. *London.*  
7.30. *London.*  
8.0. *London.*

**TUESDAY, December 15th.**  
12.30-2.0. *London.*  
3.30. *London.*  
4.30. *London.*  
5.30. *London.*  
6.30. *London.*  
7.30. *London.*  
8.0. *London.*

**WEDNESDAY, December 16th.**  
8.0. *London.*  
9.0. *London.*  
10.0. *London.*  
11.0. *London.*  
12.30-2.0. *London.*  
2.30. *London.*  
3.30. *London.*  
4.30. *London.*  
5.30. *London.*  
6.30. *London.*  
7.30. *London.*  
8.0. *London.*

**THURSDAY, December 17th.**  
8.0. *London.*  
9.0. *London.*  
10.0. *London.*  
11.0. *London.*  
12.30-2.0. *London.*  
2.30. *London.*  
3.30. *London.*  
4.30. *London.*  
5.30. *London.*  
6.30. *London.*  
7.30. *London.*  
8.0. *London.*

**FRIDAY, December 18th.**  
8.0. *London.*  
9.0. *London.*  
10.0. *London.*  
11.0. *London.*  
12.30-2.0. *London.*  
2.30. *London.*  
3.30. *London.*  
4.30. *London.*  
5.30. *London.*  
6.30. *London.*  
7.30. *London.*  
8.0. *London.*

**SATURDAY, December 19th.**  
12.30-2.0. *London.*  
2.30. *London.*  
3.30. *London.*  
4.30. *London.*  
5.30. *London.*  
6.30. *London.*  
7.30. *London.*  
8.0. *London.*

**ARTHUR J. ARMSTRONG**  
HARRY DOBSON (Solo Flute).  
HARRY DOBSON.  
"Carnival of Venice" (Brassband).  
Waltz Song ("Tom Jones").  
HARRY VERNON.  
For Behold (Recit.) ("The People that Messiah").  
Waked in Dark.  
ARTHUR J. ARMSTRONG.  
L. A. WILKINSON.  
"On Wings of Song" (Mendelssohn).  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY DOBSON.  
BEATRICE WALLEY.  
HARRY VERNON.  
ARTHUR J. ARMSTRONG.  
FLORA WILKINSON.  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY VERNON.  
FLORA WILKINSON.  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY VERNON.  
FLORA WILKINSON.

**FLORA WILKINSON**  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY VERNON.  
FLORA WILKINSON.  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY VERNON.  
FLORA WILKINSON.  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY VERNON.  
FLORA WILKINSON.

**FLORA WILKINSON**  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY VERNON.  
FLORA WILKINSON.  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY VERNON.  
FLORA WILKINSON.  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY VERNON.  
FLORA WILKINSON.

**FLORA WILKINSON**  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY VERNON.  
FLORA WILKINSON.  
HARRY DOBSON.  
BEATRICE WALLEY and FLORA WILKINSON.  
HARRY VERNON.  
FLORA WILKINSON.

**SATURDAY, December 19th.**  
12.30-2.0. *London.*  
2.30. *London.*  
3.30. *London.*  
4.30. *London.*  
5.30. *London.*  
6.30. *London.*  
7.30. *London.*  
8.0. *London.*

**SUNDAY, December 13th.**  
8.0. *London.*  
9.0. *London.*  
10.0. *London.*  
11.0. *London.*  
12.30-2.0. *London.*  
2.30. *London.*  
3.30. *London.*  
4.30. *London.*  
5.30. *London.*  
6.30. *London.*  
7.30. *London.*  
8.0. *London.*

**MONDAY, December 14th.**  
11.0-1.0. *London.*  
1.10-2.0. *London.*  
2.10-3.0. *London.*  
3.10-4.0. *London.*  
4.10-5.0. *London.*  
5.10-6.0. *London.*  
6.10-7.0. *London.*  
7.10-8.0. *London.*  
8.10-9.0. *London.*  
9.10-10.0. *London.*  
10.10-11.0. *London.*  
11.10-12.0. *London.*

**TUESDAY, December 15th.**  
11.0-1.0. *London.*  
1.10-2.0. *London.*  
2.10-3.0. *London.*  
3.10-4.0. *London.*  
4.10-5.0. *London.*  
5.10-6.0. *London.*  
6.10-7.0. *London.*  
7.10-8.0. *London.*  
8.10-9.0. *London.*  
9.10-10.0. *London.*  
10.10-11.0. *London.*  
11.10-12.0. *London.*

**WEDNESDAY, December 16th.**  
11.0-1.0. *London.*  
1.10-2.0. *London.*  
2.10-3.0. *London.*  
3.10-4.0. *London.*  
4.10-5.0. *London.*  
5.10-6.0. *London.*  
6.10-7.0. *London.*  
7.10-8.0. *London.*  
8.10-9.0. *London.*  
9.10-10.0. *London.*  
10.10-11.0. *London.*  
11.10-12.0. *London.*

**THURSDAY, December 17th.**  
11.0-1.0. *London.*  
1.10-2.0. *London.*  
2.10-3.0. *London.*  
3.10-4.0. *London.*  
4.10-5.0. *London.*  
5.10-6.0. *London.*  
6.10-7.0. *London.*  
7.10-8.0. *London.*  
8.10-9.0. *London.*  
9.10-10.0. *London.*  
10.10-11.0. *London.*  
11.10-12.0. *London.*

**FRIDAY, December 18th.**  
8.30. *London.*  
9.30. *London.*  
10.30. *London.*  
11.30. *London.*  
12.30. *London.*  
1.30. *London.*  
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**SUNDAY, December 13th.**  
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**MONDAY, December 14th.**  
11.30. *London.*  
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**TUESDAY, December 15th.**  
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**WEDNESDAY, December 16th.**  
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4.30. *London.*  
5.30. *London.*  
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**THURSDAY, December 17th.**  
11.30. *London.*  
1.30. *London.*  
2.30. *London.*  
3.30. *London.*  
4.30. *London.*  
5.30. *London.*  
6.30. *London.*  
7.30. *London.*  
8.30. *London.*



**BOURNEMOUTH PROGRAMMES.** *Week Beginning December 13th*

**SUNDAY, Dec. 13th**

**MONDAY, Dec. 14th.**

514 CHILDREN'S CORNER  
Songs and Stories.

**TUESDAY, Dec. 15th.**

**THURSDAY, Dec. 17th.**

Thomas E. Illingworth (Vello)  
Arthur Marston (Piano)

the various stations of  
the B.B.C.

FRIDAY Dec 18th

**FRIDAY, Dec. 18th.**

Old John Bradstreet  
and Lyell Johnston

(Continued on the next page.)







5WA  
353 M.

# CARDIFF PROGRAMMES.

Week Beginning  
December 13th.

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the stations mentioned.

The High-Power (Daventry) Programme will be found on page 552.

## SUNDAY, Dec. 13th.

### 3.30. WARNER PROGRAMME.

LUA BENNIE (Soprano).

FRANCIS RUSSELL (Baritone).

THE STATION SYMPHONY ORCHESTRA.

Leader, LEONARD BUSFIELD.  
Conductor, WARWICK BRAITHWAITE.

"The Lord and Saviour" (Duet).

By "King's Men" (Gottfried).

By "King's Men" (Gottfried).

By "King's Men" (Gottfried).

By "King's Men" (Gottfried).

By "King's Men" (Gottfried).

By "King's Men" (Gottfried).

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By "King's Men" (Gottfried).

By "King's Men" (Gottfried).

By "King's Men" (Gottfried).

By "King's Men" (Gottfried).

By "King's Men" (Gottfried).

### THE STATION ORCHESTRA

WARWICK BRAITHWAITE

THE ORCHESTRA

5.0. CARDIFF RADIO "FIVE"

O'LOCK'S "Five"

6.30. "The Letter Box"

6.45. "The Letter Box"

6.50. "The Letter Box"

6.55. "The Letter Box"

7.0. "The Letter Box"

7.05. "The Letter Box"

7.10. "The Letter Box"

7.15. "The Letter Box"

7.20. "The Letter Box"

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12.25. "The Letter Box"

12.30. "The Letter Box"

12.35. "The Letter Box"

12.40. "The Letter Box"

12.45. "The Letter Box"

### W. R. STEPHENS (Baritone)

HARRY R. L. STEPHENS (Baritone)

THE CARLTON POST OFFICE

BAND.

6.30. "The Letter Box"

6.45. "The Letter Box"

6.50. "The Letter Box"

6.55. "The Letter Box"

7.0. "The Letter Box"

7.05. "The Letter Box"

7.10. "The Letter Box"

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12.45. "The Letter Box"

### "The Valley of Laughter"

THE ORCHESTRA

6.30. "The Letter Box"

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9.0. "The Letter



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## CARDIFF PROGRAMMES.

(Continued from the previous page.)

Week Beginning  
December 13th.

- 4.1. HERBERT THORPE.  
"A Song of London" Cyril Scott  
"Ah! Mari" (Neupontian)  
O. E. Thorpe  
"Where Be You Going?"  
Quilley
- 4.10. THE TRIO.  
Trio No. 3 in A Minor Haydn
- 4.30. HERBERT THORPE.  
"O Mistress Mine" ... Farver  
"Sigh No More, Ladies" ... Aiken  
"The Stars That Light My  
Garden" ... Kennedy Russell
- 4.40. THE TRIO.  
Selection, "Cavalleria Rusticana"  
Mascogna, arr. Enrico Bordini
5. CARDIFF RADIO "FIVE  
O'CLOCK" : Also Chentrens  
(Entertainer). Mr. J. Kyte  
Fletcher, "The Diary of a  
Local Peep."
- 5.30. CHILDREN'S CORNER.  
"The Letter Box."
- 6.15. "Teens' Corner" : "Games for  
Christmas Parties." S.B. from  
London.
- 6.30. Musical Interlude. S.B. from  
London.
- 7.0. WEATHER FORECAST AND NEWS.  
S.B. from London.  
A Summary of the Wireless  
Papers for the Week. S.B. from  
London.
- 7.15. Mr. J. C. GRIFFITH JONES.  
Economics and the Worker  
S.B. from Swansea.
- 7.30. Musical Interlude. S.B. from  
London.
- 7.40. Mr. G. A. ATKINSON : "Seen  
on the Scotch." S.B. from  
London.
- 8.0. HEROES OF BRITAIN. -1.  
"The Romance of Owen  
Glendower."  
(Owen Glendower).  
Patriot, Poet, and Warrior.  
Written and Arranged by  
E. H. APPELTON  
(Goleoni's Band).  
Presented by  
GORDON McCONNEL and  
GWYN WILLIAMS.  
Relayed to "5XX."  
BLODWEN CARLEON  
(Contralto).  
WALTER GYNNIE (Tenor).  
GLANVILLE DAVIES  
(Baritone).  
THE GWENT RADIO  
PLAYERS  
THE STATION ORCHESTRA  
Conductor,  
WARWICK BRAITHWAITE.  
King Henry to Hotspur.  
"Thou dost belie him, Percy, thou  
dost belie him.  
He never did encounter with  
Glendower,  
I tell thee,  
He durst as well have met the  
devil alone  
As Owen Glendower for an  
enemy."  
(Shakespeare—"King Henry IV."  
Part I.)  
SCENE I.  
Near Trevaun in the year 1360  
Owen Glendower, now 10 years  
old, meets an old Welsh woman  
—a witch some call her—seated  
at a spinning wheel and humming  
"Y Goff Du," an old  
Welsh Folk Song.  
SCENE II  
Twenty years have passed. We  
find ourselves within Glendower's  
beautiful home at Sycherth,

where, as was customary, in the  
big houses, the people of the  
district are gathered together  
for dancing and singing. Many  
of the Bards of Britain are  
gathered round Owen, their  
great supporter. Owen a Bard  
sings a Penan Song, the words  
by Iolo Goch. A Travelling  
Piper plays and dances. "Welsh  
Shepherd's Dance" (Gwynn  
Williams). A Bard "Yn Mhon  
tyridd Mae Ngharnad" (Old  
Welsh Song). "Yn Mhon  
tyridd Mae Ngharnad" (Old  
Welsh Song). (Song and Cho-  
rus).

## SCENE III

The year 1400, within the old  
fortress of Eborac Eboracum,  
near Corwen. Owen raises his  
standard, the old dragon in red  
gold on a white ground, and  
speeds the bent bow, the signal  
for war, calling on the men of  
his race to fight for the unity  
and freedom of the Country.  
Old Harper, Welsh Airs. The  
people sing "Cyhannod" (Old  
Welsh Hymn). The soldiers  
"Men of Harlech" (Old Tradi-  
tional Welsh Air).

## SCENE IV

A room in the Hall of Glyndwr  
Mortimer, captured by Rhys  
Ithor, one of Owen's Generals,  
has fallen in love with, and  
married, Joan, Owen's daugh-  
ter, and decides to join Hotspur  
and Owen in attacking King  
Henry and putting the young  
Earl of March on the throne.  
Mortimer knows little Welsh  
and Joan less English. Mortimer  
sings "Thou Art Fair"  
(From "Fenelon in English")  
(Gwynn Williams). Joan and  
Mortimer "Tra Ho Dau" (Duet,  
Old Welsh Folk Song Ar-  
ranged).

## SCENE V

Falstaff and his company on the  
road to Shrewsbury. (Shake-  
peare's "Henry IV.", Part I.)

## SCENE VI

A Battle Scene—1403. Glyndwr,  
fresh from his victories in the  
South, is met with the news of  
the defeat of Hotspur and the  
failure of the combined attack  
on King Henry.

## SCENE VII

1416. An Old Welsh Cottage on  
a hillside. Glyndwr has retired  
to the hills after fighting for  
many years as Ruler of Cymru.  
Legend has it that Glyndwr  
never died and that he and his  
men sit sleeping in Ogof y  
Ddraig, huddled in their ar-  
mour, waiting to rally forth  
again. Our last impression of  
him is this prophetic scene in  
an old cottage. Music "A  
Mother singing to her Baby,  
"Suo Gao" (Old Folk Song).  
A Soldier of Owen, "Can Y  
Gwladgarwr" (The Patriot's  
Song) (Gwynn Williams).

10.0. WEATHER FORECAST AND NEWS.  
Ministry of Agriculture Talk by  
Mr. G. B. ORWIN : "Farming  
Facts and Fancies." S.B.  
from London.

10.30. AUSTIN G. MORFON and  
HIS ORCHESTRA relayed from  
"13" Club Dance at the Park  
Hotel, Pontypool.

11.30. Close down.

## SATURDAY, Dec. 19th.

- 12.30-1.30. - Lunch time Music from  
the Carillon Restaurant
- 2.0. - Organ Recital, relayed from the  
Park Hall Cinema.
- 3.30-4.30. Garforth Mortimer and  
his Orchestra, relayed from the  
Park Hall Cinema.
- 5.0. - The Damsel, relayed from Cox's  
Café, Muzak by the Muzkants  
Dance Band
- 5.30. - CHILDREN'S CORNER.
- 6.5. - "The Letter Box"
- 6.15. "Teens' Corner" : "The Short  
in Water," by Mr. Richmond  
Hewitt
- 6.30. Musical Interlude. S.B. from  
London.
- 7.0. WEATHER FORECAST AND NEWS.  
Mr. CHERRY KEARTON  
"Same of My Pets." S.B. from  
London.
- 7.25. - Musical Interlude. S.B. from  
London.
- 7.30. - Typical Sports Talk.

## Revue Recitals.

GEORGE RAWLING (Tenor).

DUN LENNON (Baritone).

MAUDIE DUNHAM (Soubrette).

TONI FARRELL (Speciality Pianist).

THE STATION ORCHESTRA

Conductor.

WARWICK BRAITHWAITE.

- 7.30. THE ORCHESTRA  
Selection, "To Night's the Night"  
Paul Rubens
- 8.0. MAUDIE DUNHAM  
"Kiss me, Kiss me, Kiss me"  
("Hello Ragtime") Tom Miller  
"The Melody That Made You  
Mine" Paula
- 8.10. TONI FARRELL  
"Kiss me, Kiss me, Kiss me"  
("Hello Ragtime") Tom Miller  
"The Melody That Made You  
Mine" Paula
- 8.20. GEORGE RAWLING.  
"I Shall See You To Night, Dear"  
Horton and Lee
- "Oh, How I Wish I Knew  
Brookman and Wendling
- 8.30. THE ORCHESTRA.  
"Hullo, Ragtime"
- 8.45. DON LENNON.  
"And Her Mother Came Too"  
"Gilbert the Fiddler" ("The  
Famous Show") ... Finch
- 8.55. MAUDIE DUNHAM and  
DON LENNON  
"They Didn't Believe Me" ("To-  
Night's the Night"  
Paul Rubens
- 9.0. TONI FARRELL.  
Two Songs ("Dear Little Ship"  
"My Dear Madeira"  
With Orchestral Accompani-  
ment)  
Some different opinions on "Show  
Me the Way to Go Home"  
Campbell and Connolly  
By Bach—Scherzetto—Sinding  
Mendelssohn and Grieg.
- 9.10. "A RESTAURANT EPI-  
SODE."  
Alfred Lecker  
Characters :  
The Waiter .. JOHN DERWENT  
The Girl .... FELICE HYDE  
Scene : The interior of a shabby  
restaurant in Soho.
- 9.25. THE ORCHESTRA.  
Selection, "The Passing Show"  
Finch
- 9.40. GEORGE RAWLING.  
"Semnole"  
F. King and H. Warren

- 9.45. MAUDIE DUNHAM and  
GEORGE RAWLING  
"No One's Ever Loved Me"  
Philip Graham
- 9.50. THE ORCHESTRA.  
"Going Up" .... Louis Hirsch
- 10.0-12.0.—Programme S.B. from Lon-  
don.

## CARDIFF NEWS

THE first of a new series of pro-  
grammes dealing with historical  
events in a way which will be given  
from the Cardiff Station, and relayed  
by Daventry, on Friday, December  
18th. The series will bear the title  
"Heroes of Britain," and the first  
presentation will be the life of the  
great Welsh patriot, statesman and  
warrior, Owen Glyndwr. Few figures  
in history have won the hearts of  
Welsh people as has Glyndwr. Always  
a champion of the poor and  
oppressed, he was one of the most  
popular figures of his time. Listeners  
will be able to follow a clear and  
sketch of the romance of his life,  
first, as a boy and, later, as the leader  
of his people. At his hall at Sycherth,  
the chieftain is surrounded by his  
bards, preparing for war and calling  
to Welshmen to take arms against  
the Lords Marches.

Subsequently, amongst his captives,  
is Mortimer, and the story flows  
swiftly on to the love romance of  
Mortimer and the daughter of Owen  
Glyndwr. Mortimer could speak  
no Welsh and Glyndwr's daughter  
could speak no English, Shakespeare's  
Falstaff also drifts into the story,  
with a touch of humour and cheery  
good fellowship. The programme is  
not only a Welsh history lesson, but  
it is rather a story of love, bravery  
and adventure, which will appeal to  
both the English and Welsh-speaking  
sections of Cardiff listeners.

Most of the music for Owen Glyndwr  
has been written by Mr. W. S. Gwynn  
Williams, who is the organizer of music  
for the Gorsedd of the Bards. Many  
actual bards, who have carried on to  
this day the old traditions of the bards  
of Britain, will be heard during the  
programme.

## A Wagner Programme.

Wagner programmes are so frequent  
that it would seem difficult to arrange  
one without repeating the main items  
contained in others. A programme of  
Wagner music unusual in many re-  
spects will, however, be given by the  
Cardiff Station, on Sunday after-  
noon, December 13th. Most of the  
items, and some have not previously  
been given as concert items, will be in  
a sense continuous. The *Tannhäuser*  
excerpt, for instance, opens with the  
Prelude to the third act, and this is  
followed by the famous scene known  
as "The Pilgrimage to Rome." The  
excerpt from *Walküre* opens with the  
storm music of the first act, followed  
by "Wotan's Farewell," and the  
"Fire Music" of the last act. The  
"Duet and Siegfried's Journey to the  
Rhine" is completely continuous.  
Apart from these items, there are a  
few separate ones, notably the "Pride  
Song" and "Star of Eve," sung by  
tenor and baritone respectively, and  
the programme closes with the Pre-  
lude to the third act of *Lohengrin*.



**Week Beginning  
December 13th.**

(Continued on the next page.)

(Continued on the next page.)



# Manchester Programmes.

(Continued from the previous page.)

- 8.45 MABEL WHITELEY  
Best songs  
L. J. Bennett  
Lanc. L. J. Bennett  
THE ORCHESTRA  
Selection "Chu Chin Chow"  
Aorton
- KEN MACKAY  
"Mamma's Gown Dancing"  
Wenton and Lee
- THE ORCHESTRA  
Suite, "A Day in Naples" Hyatt
- MABEL WHITELEY  
"With a Swanlike Beauty Glad"  
"Cradle Song" Humperdinck  
"O Love, Night" Landan  
KEN MACKAY  
"The General's Address to the Troops"  
"My Wife's Story" Ina Bennett  
THE ORCHESTRA  
The Prince of the Dan Soldiers"  
Jessel
- Highland Patrol, "The Woo Macgregor"  
10.0.—WEATHER FORECAST AND NEWS  
Ministry of Agriculture Talk by Mr. C. S. ORWIN  
Facts and Fallacies. S.B. from London.  
Local News.
- 10.30 Feature.  
CHARLES COLLIER  
Irish Melodies on the Harp  
"Irish Fantasy"  
"The Last Rose" arr. Oboist  
of Summer"  
Housie Me. If A. J. These En  
dearing Young Chorus"  
arr. Chorus
- 11.0. Close down.

## SATURDAY, Dec. 19th.

- 3.45. The Lancashire Military Band,  
played from the City Hall  
L. J. Bennett  
4.30. A. J. Bennett  
Humphreys, "Honolulu."  
4.45. Auto Piano Recital by J  
Meadows, W. Harvey Wilson  
(Hartline)  
5.15. CHILDREN'S CORNER.  
6.1. Musical Interlude. S.B. from  
London.  
7.0. WEATHER FORECAST AND NEWS.  
Mr. CHERRY KEARTON  
Some of My Pets. S.B. from  
London.  
7.25. Musical Interlude. S.B. from  
London.  
7.40. Mr. F. STACKY LINTOTT  
Weekly Talk on Sport

## STOP PRESS NEWS.

A listeners will look forward to hearing the Rev R J Campbell, Rector of Holy Trinity Church Brighton, who will preach at a service to be relayed from his church through the London Station on Sunday, December 27th. This broadcast will take the place of the ordinary studio service. A recent engineer's test, for which Mr Campbell preached showed that he has a fine broadcasting voice

Part of the concert in connection with the Annual Dinner of the Federation of British Musical Industries, at the Savoy Hotel,

- Malody and Merriment.  
GLADYS SIMCOE  
HERBERT DEVENEY  
Baritone  
THE LANCASHIRE MILITARY BAND  
R. J. Bennett  
THE LANCASHIRE MILITARY BAND  
Selected Items  
HERBERT DEVENEY  
"The Veteran's Song"  
Stephen Adams  
"The Little Irish Girl"  
Hermann Lohr  
"My Old Shako"  
8.50 (approx.)—THE BAND.  
9.30 (approx.)—GLADYS SIMCOE  
Further Selections from her Repertory  
HERBERT DEVENEY  
"Captain Mac"  
"The Floral Dance"  
9.40 (approx.)—THE BAND.  
10.0-11.0.—Programme S.B. from London.

## MANCHESTER NEWS.

A VARIOUS programme is presented this week by the Manchester Station.  
Tuesday, December 16th, being the day on which the Radio Revel is held up and down the country, it is fitting that an hour of the Radio Revel function should be broadcast for the benefit of those who are unable to attend. This is being done by something of the atmosphere of revelry which will be going on at Belle Vue.  
An hour of chamber music, supplied by the Music Society String Quartet and Mr Herbert Rodgock, bass, will be for the more highbrow section of the Manchester listeners. Included in Mr Rodgock's program are some of the songs of the Sea series, by C. V. Stanford. Following this, a lighter half-hour is provided, during which Mr Alec Chentrens, the Anglo-French entertainer, will give some entertainment from his repertoire.  
The famous Halle Orchestra and Chorus will be heard from a number of stations when they are relaying from Manchester on Thursday The Messiah. They will, as usual, be conducted by Sir Hanilton Harty.

on January 27th, at which The Rt Hon. P P O Connor, M P will preside, will be relayed from London and other stations.

Half an-hour's transmission of the pantomime *Bluebell in Fairyland*, given at the Chelsea Palace, will be included in the London programme on January 1st

In response to numerous requests, another transmission of Albert Sanders and his Orchestra will be given from the Grand Hotel, Eastbourne, through a number of stations, including London, on January 14th.

# Liverpool Programmes.

315 M.

Week Beginning Sunday, December 13th.

- SUNDAY, December 13th.  
3.30-4.15 Programme S.B. from London.  
MONDAY, December 14th.  
11.0-11.15. Musical Concert of the Liverpool  
4.15-4.30. Programme S.B. from London.  
5.15-5.30. Programme S.B. from London.  
6.0-6.15. Programme S.B. from London.  
7.0-7.15. Programme S.B. from London.  
8.0-11.0. Programme S.B. from London.  
TUESDAY, December 15th.  
1.0-1.15. Afternoon Topics  
1.15-1.30. The Station Piano Quartet  
and Eileen Parker (Solo Piano)  
5.15-5.30. CHILDREN'S CORNER  
6.0-6.15. Programme S.B. from London.  
7.0-7.15. WEATHER FORECAST AND NEWS.  
7.15-7.30. Mr A K HOLLAND: Music  
7.30-7.45. Programme S.B. from London.

- WEDNESDAY, December 16th.  
11.15-11.30. Monday Concert.  
1.15-1.30. Speeches at the Opening Ceremony of the commencement of work on the Mersey Tunnel, relayed from St George's Dock.  
4.15-4.30. Afternoon Topics: Joan Whitton  
4.30-4.45. Famous Christmas Dinners.  
4.45-5.0. The New Graftonians Dance Orchestra, relayed from the Grafton Rooms.  
5.15-5.30. CHILDREN'S CORNER  
3.45. The "Teens" Playbox: A Scene from the Morality Play, "Everyman"  
6.0-6.15. Programme S.B. from Manchester.  
7.0-7.15. Programme S.B. from London.  
7.15-7.30. Station Director's Talk: Royal Hortic. Soc. By item.  
8.0-11.0.—Programme S.B. from London.

- THURSDAY, December 17th.  
4.0-4.15. Afternoon Topics.  
4.15-4.30. Gairdard and his Orchestra, from the Scala Cinema.  
5.15-5.30. CHILDREN'S CORNER  
6.0-6.15. Programme S.B. from London.  
6.15-6.30. Girl Guides' Bulletin  
6.30-6.45. Programme S.B. from London.  
7.0-11.0. Programme S.B. from London.

- FRIDAY, December 18th.  
4.0-4.15. Afternoon Topics.  
4.15-4.30. The Station Piano Quartet and Leda Gracey  
5.15-5.30. CHILDREN'S CORNER  
6.0-6.15. Programme S.B. from Manchester.  
7.0-7.15. WEATHER FORECAST AND NEWS  
7.15-7.30. Mr R. J. BROADBENT  
"The Old Liverpool Theatre"  
7.30-7.45. Programme S.B. from London.  
Classics for Military Band.  
LINDA HERRIOTT  
TOM KINNIBURGH (Bass)  
THE 6LV MILITARY BAND  
GORDON E. STUTELY.

- THE BAND.  
The National Anthem  
"Marche Slave"  
"Academy"  
LINDA HERRIOTT  
"On Wings of Song"  
"At the Mid-Hour of Night"  
"The Trust"  
THE BAND  
S. to No. 1 in E Flat  
Chaconne, Intermezzo: March.  
TOM KINNIBURGH  
"The Last Call"  
"My Jewels"  
"Youth"  
THE BAND  
March of the Knights of the Holy  
Crusade (Pamfal)  
Scherzo and Finale from Symphony No. 5 in C Minor  
LINDA HERRIOTT  
"I'm Alone"  
"I Push my Lonely Caravan at Night"  
THE BAND  
Chorus and Fugue  
TOM KINNIBURGH  
"Myself When Young"  
"The Arrow and the Song"  
"When Dull Care"

- THE BAND.  
"Military Overture"  
10.0 WEATHER FORECAST AND NEWS  
Ministry of Agriculture Talk by Mr. C. S. ORWIN  
Facts and Fallacies. S.B. from London.  
Local News.  
In Lighter Vein.  
THE BAND  
"The Colar Cool"  
J. BULTHWORTH  
R. A. BROWN  
R. A. BALL  
A. LAVERY  
Fantasia on American National  
Quick Step, "El Abasco"

- 11.0.—Close down.  
SATURDAY, December 19th.  
4.0.—Harold Geo and his Orchestra,  
from the Trocadero Cinema.  
5.0.—Afternoon Topics. Mr. G. W.  
H. M. A. The Wier.  
5.15.—CHILDREN'S CORNER.  
Musical Interlude  
6.30.—Programme S.B. from London.  
7.0.—Programme S.B. from London.

The Only  
World-Programme Paper.  
See the  
RADIO  
SUPPLEMENT  
for Dominion and  
Foreign Programmes  
Every Friday—2d.



**Week Beginning  
December 13th.**

(Continued on the next page.)







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## GLASGOW PROGRAMMES.

Week Beginning  
December 13th.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 558.

## SUNDAY, Dec. 13th.

## Afternoon Concert.

S.B. to Dundee.

HERBERT A. CARRUTHERS

HUGO THOMSON (Baritone)

JOHN PEEBLES CONN

Violin

HERBERT A. CARRUTHERS

(Pianoforte).

3.30. JOHN PEEBLES CONN and HERBERT A. CARRUTHERS  
Sonata No. 8, in G, Mozart

3.4. HUGO THOMPSON.

'Had a Horse, a Pinot

'No One Ever Saw'

'Far and High the

'Cranes Gave Cry'

'Shepherd, See'

'Marishka! Marishka!'

Korlay

4.0. JOHN PEEBLES CONN

Romance

Capriccio

Lara

Lara

4.12. BESSIE MILLIE

'O Love, from Thy Power'

'Ye Powers that Dwell Below'

'But the Lord is Merciful'

Saint Songs

Quick

Mendelssohn

4.27. HERBERT A. CARRUTHERS  
and JOHN PEEBLES CONN  
Sonata, Op. 92, Mozart

4.47. HUGO THOMPSON

'The Song of the

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7.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

8.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

9.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

10.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

11.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

12.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

1.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

2.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

3.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

4.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

5.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

6.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

7.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

8.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

9.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

10.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

11.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

12.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

1.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

2.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

3.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

4.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

5.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

6.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

7.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

8.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

9.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

10.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

11.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

12.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

1.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

2.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

3.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

4.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

5.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

6.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

7.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

8.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

9.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

10.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

11.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

12.0. WEATHER FORECAST AND NEWS.  
Opportunities Overseas South  
Africa.

3.45.—M. Albert le Grys, B.A., LL.B.  
Officer d'Academie: French  
Talk.

3.55.—The Wireless Quartet, Spruce  
Museum, Vaux.

4.0.—Afternoon Topics: Miss Dun  
nett, of the Glasgow and West  
of Scotland College of Domestic  
Science. "The Christmas Cake."

4.15.—Weather Forecast for  
Farmers.

4.30.—Musical Interlude. S.B. from  
London.

5.0.—Weather Forecast and News.  
Musical Sounds—Piano  
Organ, etc. etc. Talk pre  
pared by the late Prof. E. H.  
BARTON, D.Sc. S.B. from  
London. Local News.

5.15.—Musical Interlude. S.B. from  
London.

6.0.—Weather Forecast and News.  
Musical Sounds—Piano  
Organ, etc. etc. Talk pre  
pared by the late Prof. E. H.  
BARTON, D.Sc. S.B. from  
London. Local News.

6.15.—Musical Interlude. S.B. from  
London.

6.30.—Mr. HARRY TOWNEND,  
M.A. Director of the Art  
Gallery, Aberdeen. Topical  
Talk. S.B. from Aberdeen.

6.45.—A RUSSIAN PROGRAMME.  
LEFF POLISHNOFF, Piano  
(forte).

7.0.—THE STATION AUGMENTED  
ORCHESTRA.  
Conducted by  
HERBERT A. CARRUTHERS.

7.15.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

7.30.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

7.45.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

8.0.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

8.15.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

8.30.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

8.45.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

9.0.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

9.15.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

9.30.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

9.45.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

10.0.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

10.15.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

10.30.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

10.45.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

11.0.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

11.15.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

11.30.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

11.45.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

12.0.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

12.15.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

12.30.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

12.45.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

1.0.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

1.15.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

1.30.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

1.45.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

2.0.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

2.15.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

2.30.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

2.45.—THE ORCHESTRA  
Conducted by  
HERBERT A. CARRUTHERS.

3. Scottish Regiments Series No. 11.  
THE STATION ORCHESTRA

Conducted by  
HERBERT A. CARRUTHERS.

Selection, "Manon"  
"Manon" Taron

4.10. Pianoforte Recital  
LEFF POLISHNOFF

Overture in D Major  
"The Sorcerer's Apprentice"

Violin in D Minor "The Sorcerer's Apprentice"

Papillons "The Sorcerer's Apprentice"

Value in A Flat Major "The Sorcerer's Apprentice"

Polka "The Sorcerer's Apprentice"

"Quand j'aurai"

Ballet Music from  
Schubert's "Rose-  
munde"

"Mephisto Valse"

4.0. Drama.  
THE STATION ORCHESTRA

MARY FERRIER (Soprano)

A. PARRY GUNN

ALICE PARRY GUNN

THE ORCHESTRA

Overture, "Mignon"

"Clair de Lune"

MARY FERRIER

"If There Were Dreams To Be"

"The Piper of Dreams"

"THE PIPER OF DREAMS"

A Dream Play by Ernest Dowson

Pierrot

A Moon Maiden Alice Parry Gunn

Scene: A Glade in the Parc du  
Petit Trianon. In the centre  
is a Doric Temple. On the left  
is a little Cupid on a Pedestal.

Two light Pierrots enter with  
his hands full of lilies. He is  
burdened with a little basket  
and stands gazing at the Temple  
and the Statue.

Presented by A. PARRY GUNN

THE ORCHESTRA

"Chanson de Pierrot"

MARY FERRIER

Fairy Song (The Immortal  
Horse)

"A Dream Song"

"It Was a Dream"

10.0-12.0.—Programmes S.B. from Lon-  
don

11.0-12.30.—Midday Transmission

12.35.—Broadcast to Schools: Mr.  
G. L. Burkhardt, M.A.

"How to Read Literature—  
Critical Literature"

3.35. The Wireless Quartet. Daniel  
Campbell (Baritone)

3.45. Afternoon Topics: Mr. Arthur  
Stevenson. "Out With the Her-  
ring Fleet"

3.55. CHILDREN'S CORNER. S.B.  
from London

4.0-4.15.—Weather Forecast for Far  
regions

4.15.—Musical Interlude. S.B. from  
London

7.0.—Weather Forecast and News.  
A Summary of the Wireless Papers  
for the Week. S.B. from London.

(Continued on the next page.)

## MONDAY, Dec. 14th.

4.0.—The Wireless Quartet and Richard  
B. Alexander (Baritone).

5.0.—Afternoon Topics: Mr. A. Proud  
man. "Modern Sea-Piece"

5.15. CHILDREN'S CORNER.

6.0-6.2. Weather Forecast for  
Farmers.

6.15. The Pianoforte Sonatas of  
Beethoven.

HERBERT A. CARRUTHERS  
(Pianoforte).

9th Sonata, Op. 10, No. 1, in E  
Major.

Allegro. A Nocturne. Rondo.

6.45.—Light Music. S.B. from London.

## WEDNESDAY, Dec. 16th.

11.30-12.30.—Midday Transmission.

3.25.—Broadcast to Schools: Mr.  
Charles R. Gibson. "The  
Mysterious Author of Space—  
About the Wireless Tele-  
phone"

3.35.—The Wireless Quartet.

3.45.—The Wireless Quartet.

3.55.—The Wireless Quartet.

4.0.—The Wireless Quartet.

4.15.—The Wireless Quartet.

4.30.—The Wireless Quartet.

4.45.—The Wireless Quartet.

5.0.—The Wireless Quartet.

5.15.—The Wireless Quartet.

5.30.—The Wireless Quartet.

5.45.—The Wireless Quartet.

6.0.—The Wireless Quartet.

6.15.—The Wireless Quartet.

6.30.—The Wireless Quartet.

6.45.—The Wireless Quartet.

7.0.—The Wireless Quartet.

7.15.—The Wireless Quartet.

7.30.—The Wireless Quartet.

7.45.—The Wireless Quartet.

8.0.—The Wireless Quartet.







2BE  
440 M.

# BELFAST PROGRAMMES.

Week Beginning  
December 13th.

The letters S.B. printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

## SUNDAY, Dec. 13th.

- 3.30-5.45.—Programme S.B. from London.  
5.50.—S.E. 11 and Address by the Rev. J. R. L. SHEPPARD.  
6.0.—St. Martin in the Church.  
9.0.—WEATHER FORECAST AND NEWS.  
9.5.—*Local News.*  
10.30.—Close down.

## MONDAY, Dec. 14th.

- 4.0.—Miss Florence Irwin: Talks.  
4.15.—*Local News.*  
4.30.—THE STATION ORCHESTRA.  
DOBOOTHY CRAIG (Contralto).  
4.45.—THE ORCHESTRA.  
Students' March "The March of the Little Boys".  
4.55.—*Local News.*  
5.0.—*Local News.*  
5.10.—*Local News.*  
5.20.—*Local News.*  
5.30.—*Local News.*  
5.40.—*Local News.*  
5.50.—*Local News.*  
6.0.—*Local News.*  
6.10.—*Local News.*  
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8.0.—*Local News.*  
8.10.—*Local News.*  
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10.10.—*Local News.*  
10.20.—*Local News.*  
10.30.—*Local News.*  
10.40.—*Local News.*  
10.50.—*Local News.*  
11.0.—Close down.

## TUESDAY, Dec. 15th.

- 1.30-12.30.—Gramophone Records.  
4.0.—*Local News.*  
4.15.—THE STATION ORCHESTRA.  
MAUREL HOLLAND (Violin).  
4.30.—PAULINE BARKER (Harp).  
THE ORCHESTRA.  
Overture, "Private Orthery".  
4.45.—*Local News.*  
4.55.—*Local News.*  
5.0.—*Local News.*  
5.10.—*Local News.*  
5.20.—*Local News.*  
5.30.—*Local News.*  
5.40.—*Local News.*  
5.50.—*Local News.*  
6.0.—*Local News.*  
6.10.—*Local News.*  
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9.50.—*Local News.*  
10.0.—*Local News.*  
10.10.—*Local News.*  
10.20.—*Local News.*  
10.30.—*Local News.*  
10.40.—*Local News.*  
10.50.—*Local News.*  
11.0.—Close down.

2. PAULINE BARKER.  
3.10.—THE ORCHESTRA.  
Suite, "Bustic Revels" Fletcher.  
3.20.—*Local News.*  
3.30.—CHILDREN'S CORNER.  
3.40.—*Local News.*  
3.50.—*Local News.*  
4.0.—*Local News.*  
4.10.—*Local News.*  
4.20.—*Local News.*  
4.30.—*Local News.*  
4.40.—*Local News.*  
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10.30.—*Local News.*  
10.40.—*Local News.*  
10.50.—*Local News.*  
11.0.—Close down.

## WEDNESDAY, Dec. 16th.

- 4.0.—Afternoon Talk.  
4.15.—The Belfast Radio Quartet.  
5.30.—CHILDREN'S CORNER.  
6.10-6.15.—Children's Letters.  
7.0.—WEATHER FORECAST AND NEWS.  
7.10.—*Local News.*  
7.20.—*Local News.*  
7.30.—*Local News.*  
7.40.—*Local News.*  
7.50.—*Local News.*  
8.0.—*Local News.*  
8.10.—*Local News.*  
8.20.—*Local News.*  
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10.10.—*Local News.*  
10.20.—*Local News.*  
10.30.—*Local News.*  
10.40.—*Local News.*  
10.50.—*Local News.*  
11.0.—Close down.

- 4.0.—*Local News.*  
4.15.—*Local News.*  
4.30.—*Local News.*  
4.45.—*Local News.*  
4.55.—*Local News.*  
5.0.—*Local News.*  
5.10.—*Local News.*  
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10.20.—*Local News.*  
10.30.—*Local News.*  
10.40.—*Local News.*  
10.50.—*Local News.*  
11.0.—Close down.

## THURSDAY, Dec. 17th.

- 4.0.—Afternoon Talk.  
4.15.—The Belfast Radio Quartet.  
5.30.—CHILDREN'S CORNER.  
6.10-6.15.—Children's Letters.  
7.0.—WEATHER FORECAST AND NEWS.  
7.10.—*Local News.*  
7.20.—*Local News.*  
7.30.—*Local News.*  
7.40.—*Local News.*  
7.50.—*Local News.*  
8.0.—*Local News.*  
8.10.—*Local News.*  
8.20.—*Local News.*  
8.30.—*Local News.*  
8.40.—*Local News.*  
8.50.—*Local News.*  
9.0.—*Local News.*  
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10.10.—*Local News.*  
10.20.—*Local News.*  
10.30.—*Local News.*  
10.40.—*Local News.*  
10.50.—*Local News.*  
11.0.—Close down.

- 4.0.—*Local News.*  
4.15.—*Local News.*  
4.30.—*Local News.*  
4.45.—*Local News.*  
4.55.—*Local News.*  
5.0.—*Local News.*  
5.10.—*Local News.*  
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10.0.—*Local News.*  
10.10.—*Local News.*  
10.20.—*Local News.*  
10.30.—*Local News.*  
10.40.—*Local News.*  
10.50.—*Local News.*  
11.0.—Close down.

## FRIDAY, Dec. 18th.

- 11.30-12.30.—Gramophone Records.  
3.0.—School Transmissions: Mr. J. A. Stoddart "Introduction to the Study of Nature".  
4.0.—Sir Robert Kennedy K.C.M.G., Travel Talk, "Persia—The Land of the Rising Sun".  
4.15.—The Belfast Radio Quartet.  
5.15-6.0.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST AND NEWS.  
A Summary of the Wireless Papers for the Week, S.B. from London.  
7.15.—Mr. ALLEN WALKER "Westminster School" S.B. from London.  
7.30.—*Local News.*  
8.0.—*Local News.*  
8.10.—*Local News.*  
8.20.—*Local News.*  
8.30.—*Local News.*  
8.40.—*Local News.*  
8.50.—*Local News.*  
9.0.—*Local News.*  
9.10.—*Local News.*  
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9.30.—*Local News.*  
9.40.—*Local News.*  
9.50.—*Local News.*  
10.0.—*Local News.*  
10.10.—*Local News.*  
10.20.—*Local News.*  
10.30.—*Local News.*  
10.40.—*Local News.*  
10.50.—*Local News.*  
11.0.—Close down.

## SATURDAY, Dec. 19th.

- 4.0.—Afternoon Talk.  
4.15.—The Belfast Radio Quartet. E. J. Harris Solo Clarinet.  
5.30.—CHILDREN'S CORNER.  
6.10-6.15.—Children's Letters.  
7.0.—WEATHER FORECAST AND NEWS.  
Mr. CHERRY KEARSTON "Sons of My Pets" S.B. from London.  
7.10.—*Local News.*  
7.20.—*Local News.*  
7.30.—*Local News.*  
7.40.—*Local News.*  
7.50.—*Local News.*  
8.0.—*Local News.*  
8.10.—*Local News.*  
8.20.—*Local News.*  
8.30.—*Local News.*  
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10.0.—*Local News.*  
10.10.—*Local News.*  
10.20.—*Local News.*  
10.30.—*Local News.*  
10.40.—*Local News.*  
10.50.—*Local News.*  
11.0.—Close down.

(Continued on the next page.)



(Continued at foot of column 2.)

(Continued at foot of column 2.)



2BD  
495 M.

# ABERDEEN PROGRAMMES.

Week Beginning  
December 13th.

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 568.

## SUNDAY, Dec. 13th.

3.0. THE ABERDEEN BOYS BRIGADE CHURCH PARADE  
Relayed from the Music Hall. Accord  
Speaker, Dr. HARRY MILLER  
Edinburgh

### Studio Concert.

DESSIE GIBSON (Soprano)  
ALEX. MADISKY (Violin)  
THE WIRELESS ORCHESTRA  
Conductor, WALTER BENSON  
4.0. THE ORCHESTRA  
Overture, "Enchantment" S.B. from London  
DESSIE GIBSON

I Know That My Redeemer  
"The Messiah" Handel  
"Come Unto Me" Handel  
"The Messiah" Handel

4.25. ALEX. MADISKY (Violin)  
and NAIN DAVILSON  
(Pianoforte).

5th Sonata for Violin and Piano  
DESSIE GIBSON  
Beyond the Dawn  
"Lead, Kindly Light" S.B. from London  
"He Wipes the Tear" S.B. from London

5.2. 30. THE ORCHESTRA.  
6th Symphony (Pastoral) S.B. from London

5.30. 45. Rev. R. F. BARTON S.B. from London

6.0. Church Service.  
Relayed from the West U.F. Church.  
Minister, The Rev. Prof. J. A. ROBERTSON, D.D.

9.0.—WEATHER FORECAST AND NEWS.  
9.15.—Programme by STEADMAN'S SYMPHONY ORCHESTRA

THE WIRELESS ORCHESTRA  
OF ROY STEADMAN

Overture, "A Midsummer Night's Dream"  
Xanthopoulos, Sor., "Hungarian Rhapsody"  
(Soloist, E. WISEMAN)  
"Entry of the Gods into Valhalla"  
Symphony No. 5 in C Minor

10.30. Close down

## MONDAY, Dec. 14th.

11.0.12.0. Special Morning Transmission  
Gramophone Music  
1.45. A. G. BARNETT (Health Talks 4), "Food and Digestion."

### A Light Programme.

WINIFRED FISHER (Soprano)  
TONI FARRELL (Pianist Entertainer).  
THE WIRELESS ORCHESTRA  
The Orchestra.  
4.0. Selection, "The Duchess of Dant"  
Coryell

4.10. Winifred Fisher  
On Wings of Song" M. Adelson  
A Swan"  
Shepherd's Song  
Faery Song ("The Immortal Hour")  
Rutland Boughton

4.25. TONI FARRELL  
Fox Trot, "Home, Sweet Home"  
Tango, "Temptation"  
One-step, "Naughty"  
"Son of the Tunes We Dance"  
Toni Farrell

4.40. THE ORCHESTRA  
Marche M. A. to Francoise"  
S.B. from London

4.45. WINIFRED FISHER  
"A Brisk Young Sailor" (English Folk Song)  
"Come My Own One" (G. Butterworth)  
"The Merry Man" (Maeger)  
"The Banks of Devon" ("Sprays of Heather")  
"There Was a Bonnie Lass" (Park)

5.0. TONI FARRELL  
"Dear Little Ship" Toni Farrell  
"Hurry Up, April"  
Song Fox Trot, "My Dear Madeira"  
Toni Farrell  
(With Orchestra. Accompaniment.  
Some different opinions on "Show Me the Way to Go Home"  
Bach, Scarlatti; Sinding-Mendelssohn, Grieg

5.15.—CHILDREN'S CORNER  
6.0. Roy Scouts News Bulletin  
G. Guides' News Bulletin  
Talk to Brownies

6.15. Radio Radiance Revue.  
5th Edition.  
A Revue in Fourteen Scenes,  
Played by  
A COMPANY OF WELL KNOWN LONDON ARTISTS

7.0. WEATHER FORECAST AND NEWS.  
7.25.—Musical Interlude. S.B. from London  
7.40.—Prof. G. G. BARKLA, F.R.S., D.Sc., "Heat, 5, The Earth's Heat" S.B. from Edinburgh

8.0.—"THE TALE OF NEW YORK" S.B. from London.  
10.0. WEATHER FORECAST AND NEWS.  
Prof. JULIAN E. HUXLEY  
The Stream of Life—The Evolution of Man." S.B. from London. Local News.

10.30. Pianoforte Recital  
by  
ANGUS MORRISON  
(Chopin, Debussy, Liszt, Paganini, Schumann, Brahms)

Intermezzo, Op. 1.18  
No. 2  
Capriccio Op. 76, No. 1  
Polonaise Op. 76, No. 3  
Capriccio Op. 76, No. 8  
Study in F Minor  
Study in G Minor

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

5.15. Dance Music relayed from the Radio Circle Fancy Dress Party  
The Music Hall, Aberdeen.  
6.30. "The Electric Theatre"  
The Electric Theatre

7.0. WEATHER FORECAST AND NEWS.  
Prof. WILLIAM PELLIE  
D.Sc. F.R.S.E. on "Colour Vision." S.B. from Dundee

7.25. Musical Interlude. S.B. from London  
7.40. Mr. JAMES ALLATE Drama-  
tic Criticism S.B. from London

8.0. VARIETY S.B. from London.  
9.0.—RADIO REVELS S.B. from London

10.0.—WEATHER FORECAST AND NEWS.  
Local News  
10.15.—"RADIO REVELS" (Continued).  
11.0.—Close down

## WEDNESDAY, Dec. 16th.

3.45.—Afternoon Topics: Mrs. M. Sutherland, "Cake Making for Christmas." Steadman's Symphony Orchestra, relayed from the Electric Theatre

5.15.—CHILDREN'S CORNER.  
6.0. Recital  
by  
GEORGE HARKINS (Violin)  
GEORGE HINT (Pianoforte).

6.15. "The Electric Theatre"  
The Electric Theatre

6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre

7.0. WEATHER FORECAST AND NEWS.  
Musical Sounds—Piano, Organ, Bell, etc." Talk prepared by the late Prof. E. H. BARTON, D.Sc. S.B. from London

7.25. Musical Interlude. S.B. from London  
7.40.—Mr. HARRY TOWNEND  
M.A., Topical Talk. S.B. from Glasgow

8.0.—RUSSIAN PROGRAMME  
S.B. from Glasgow

10.0.—WEATHER FORECAST AND NEWS.  
Mr. C. E. M. JOAD and Mr. J. STRAHEY  
"The Logical Puzzles." S.B. from London

10.30. Local News  
11.0.—Close down

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

7.0.—WEATHER FORECAST AND NEWS.  
Mr. ALAN D. MAINDS  
Famous Pictures  
"The Night Watchman"  
from Glasgow

7.25. "The Electric Theatre"  
The Electric Theatre

7.40. The Rev. Dr. CHAS. WHITE  
F.R.S. on "The Eternal"

8.0. THE WIRELESS ORCHESTRA  
Morris Dances"  
The Parade of the Tin Soldiers"  
"The Electric Theatre"  
"The Electric Theatre"

8.30. Concert.  
Under the auspices of the  
PE'ERHEAD CHORAL  
Society  
Relayed from the  
Concert Hall, London

ROY HENDERSON (Baritone)  
10.0.12.0.—Programme. S.B. from London

10.0.12.0.—Programme. S.B. from London

10.0.12.0.—Programme. S.B. from London

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10.0.12.0.—Programme. S.B. from London









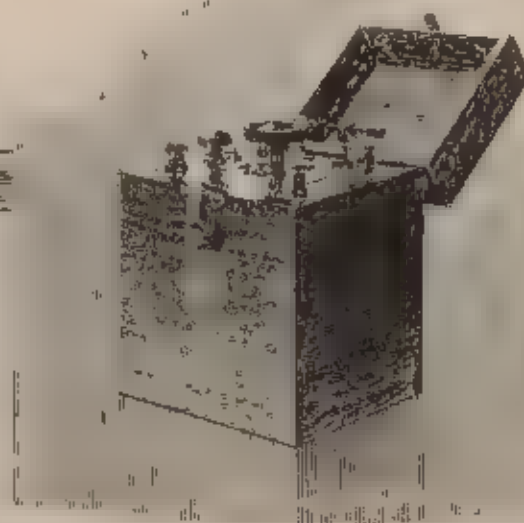


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This is a highly efficient receiver at a moderate price. Tuning by variometer is perfectly silent in action. Telephony can be received within a radius of 20 miles and, under favourable conditions, over greater distances.

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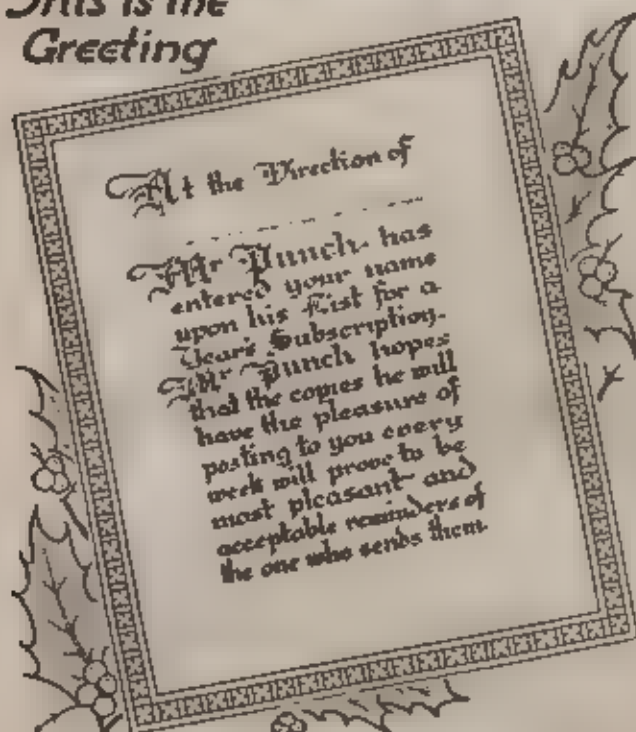
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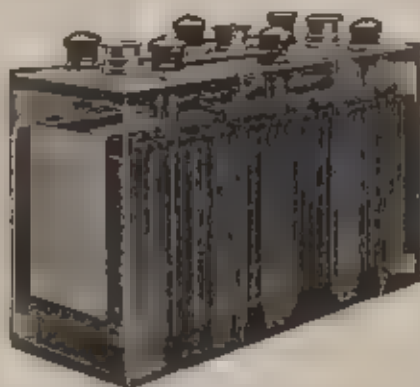
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# Five Questions

every valve user ought to ask before  
buying his next Dull Emitter

## Is it truly economical?

**M**ERELY because a valve is described as a dull emitter does not necessarily mean that it is cheap to run. Its current consumption may increase as the Valve becomes older. Or, as is often the case, its emission may fall off and the valve will get less sensitive. The fundamental principle underlying every dull emitter calls for some method of increasing the electron emission of the filament. The old way was to use thoriated tungsten. The new way, discovered and patented by Cossor, is to deposit on the filament wire a triple coating of a special electron-producing material. This coating—built up layer upon layer upon a metallic base—can never lose its productivity. Thoriated tungsten, on the other hand, can be easily ruined by the use of an excessive voltage, with the result that the valve becomes practically useless.

## Has it long life?

**Y**OU don't want to buy a valve which will only last a few months. Long life is just as important as current economy. The length of time a valve will last depends entirely upon its filament—the only consumable part. Some valves obtain low current consumption at the risk of fragility. Not so the Wuncell which has a comparatively stout filament consuming only .3 amp. at 1.8 volts. In the Wuncell long life is coupled with true economy. Its filament temperature never exceeds 800°C.—whereas all bright emitters and some so-called dull emitters function at 2000°C. Heat has a most destructive influence

on filaments. The lower the working temperature, the longer the valve will last. A "cold" valve for example would be almost everlasting. You will hardly be able to see the dull red glow of a Wuncell in daylight—even in the dark it can only be compared to the luminous dial of a watch.

## Is it efficient for long distance work?

**E**VEN a long life, economical valve wouldn't be much use if inefficient. So your new dull emitter must be at least as efficient as a bright emitter. Almost every wireless enthusiast wants to pick up long distance Broadcasting. For this reason the special Wuncell W<sub>2</sub> (with an identifying red top) has been developed. This valve has exactly the characteristics which will enable it to respond to weak oscillations and amplify them to a strength which will permit effective rectification. The standard Cossor electron-retaining principles of construction—in which an arched filament is almost entirely enclosed by a hood-shaped Grid and Anode—are responsible for wonderfully high standard of performance. Wuncell users are everywhere testifying to the efficiency of their valves. The old idea that to obtain current economy meant a sacrifice in sensitiveness or volume is being rapidly dispelled by these superb new Cossor Dull Emitters.

## Will it give pure tone?

**M**ORE than 80% of the valve sets in operation to-day are used for Loud Speaker work. It is important, therefore, to choose a dull emitter

capable of giving a generous volume of really good tone. The new Wuncell W<sub>3</sub> has been evolved specially for Loud Speaker use. Although utilising the same unique Cossor principles of construction—the electron-retaining hood-shaped Grid and Anode—its characteristics have been modified in order to permit an immense volume without distortion. Its Grid—always a vital feature in a power valve—is tremendously rigid. Each turn of the wire is securely anchored in two distinct positions—36 in all. The filament is triple mounted for extra strength. As a result microphonic noises have been completely abolished and a grand mellowness of tone is the result.

## And finally—who makes it?

**N**OT the least important of these five questions is the experience of the manufacturer. Valves are not like electric lamps. They are far more intricate. They cannot merely be made to specification. Each step must be watched with eagle eyes. Every process of manufacture must be carefully checked for possible imperfections. The most delicate tests must be used to safeguard the predetermined standards of performance. Cossor Valves have acquired a world-wide reputation. There is hardly an experimenter of note who has not chosen them above all others for their outstanding qualities. Their super-sensitiveness—their freedom from microphonic noises—their sheer dependability under all circumstances—their long life—their high standard of uniformity—all these features have made the name Cossor synonymous with all that is finest in valve design.

### Prices:

W<sub>1</sub> For H.F. and I.F. 14/-  
W<sub>2</sub> For H.F. 14/-  
W<sub>3</sub> For Loud Speaker use 18/-  
W<sub>4</sub> For Loud Speaker use 18/-

**Cossor**

### Prices:

W<sub>1</sub> For H.F. and I.F. 14/-  
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I am ever so pleased with your 'phones. If I had bought them first I should have been money in pocket. I took them round to a friend who tried them against his (by another well-known make) and he has decided to have yours—he would quite 'prefer' over them.

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**22/6**  
All Resistances

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4,000 } ohms.

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Telephones

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Write to-day for lists containing full information on our sets (crystal and valve), Super Tone Loudspeakers, Components, etc.

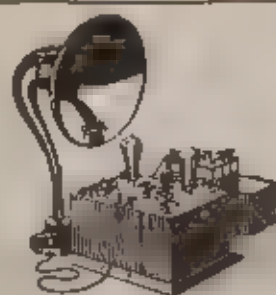
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Set Only **£3.15.0** Max. Royalty paid.

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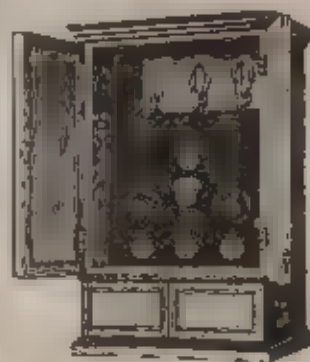
Virtually a Four Valve Set in regard to range and volume. This Set is one of the neatest and most symmetrical panels ever designed, and enclosed in a 3-inch solid Oak or Mahogany Cabinet, gives a most beautiful piece of period furniture. Entirely new in all parts of the United Kingdom. The Set complete includes the following: H.T. Battery, 6 V. Accumulator (25/), 3 Loudspeaker Valves (4/6 each), headphones (1/6), Aerial and Insulators (3/6).

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B.T.S. 186





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Please, come.

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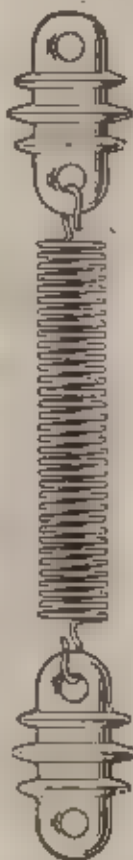
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One part of the max I got was a 1" max. Some of the other things  
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I got a 1/2" max. I got a 1/2" max. I got a 1/2" max. I got a 1/2" max.  
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Price One Climax Insulated Shock Absorber Set comprising four Climax Low Loss Insulators and two Climax Shock Absorber Springs. Price 3.- per box.

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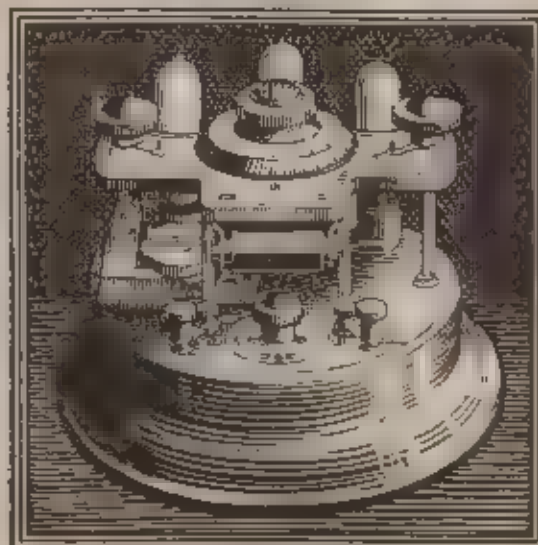
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Proprietors: Metropolitan-Vickers Electrical Company, L. A.





Remember this:

The first Wireless  
Loud Speaker was  
■ Brown

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**E**XAMINE any BROWN Loud Speaker at your local Wireless Shop and you cannot fail to be impressed by its fine workmanship. Right from the moment when the H1 was placed upon the market—long before Broadcasting began—it has enjoyed a reputation for outstanding quality of manufacture.

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Type H1	120 ohms	2,000 ohms	4,000 ohms
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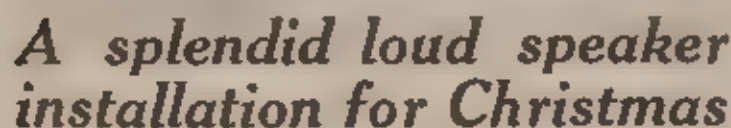
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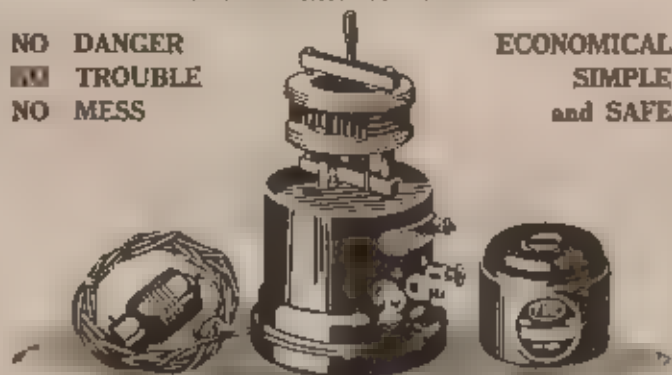
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IF YOU have ever told a man at the other end of the telephone that you can't hear him and would he mind speaking up, you will have noticed that he loudly becomes a little more incoherent. Then suddenly "click!" something happens. The voice grows loud. You can distinguish words, "Ah! That's better!"

Cosmos Valves have a very similar effect on Radio. They rectify. They make things suddenly clear. Particularly useful is the type A. 45. A general purpose valve that gives excellent high and low frequency results and, like all the Cosmos family, is consistently economical.

# Cosmos

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TYPE A 45, Price 7/6

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Model R.S. 1 M with mahogany cabinet and polished silver grille. Price 8 Gu.

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True to life is the spoken word and the song of the vocalist. Instrumental music is almost indistinguishable from the original studio performance. Outwardly resembling the English bracket clock, the cabinets possess that beauty of form and superlative finish which denote the masterpiece.

The Radiolux AMPLION is also available in a smaller size and in metal, oak and de-luxe finish at prices from £4 15s. 0. Other AMPLION Models from 25s. Obtainable from AMPLION STOCKISTS, Radio Dealers or Stores.

Patentees and Manufacturers:

**ALFRED GRAHAM & Co. (E. A. GRAHAM)**  
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# Radiolux AMPLION

Demonstrations gladly given during business hours at the AMPLION Showrooms: 25, South Row, London, W.1, 79-82, High Street, Clapham, S.W.4, 10, Whitehall Street, West, Deringford Road, Manchester and 101, St. Vincent Street, Glasgow.

FOR THE FIRST TIME IN LOUD SPEAKER HISTORY SCIENCE AND ART GO HAND IN HAND



# Osram

## VALVES Type D.E.3.

(Dull Emitter.)



Dry batteries will run the D.E.3—a great consideration to those who have not ready means available for recharging accumulators.

**CRYSTAL USERS**—Add a stage of L.F. Amplification fitted with an OSRAM D.E.3. Valve for more volume!

Characteristics	
Filament Volts	5
Filament Current	0.1 amp
Anode Volts	250
Impedance	20,000 ohms
Imp. Junction Factor	7

Price **16/6** each.

Sold by all leading Wireless Dealers,  
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Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.



## HOW THE VALVE WORKS

### "How the Valve Works."

A most interesting and valuable article for every owner of a valve set is contributed to this issue of "Wireless" by Major James Robinson, D.Sc., Ph.D., F.Inst.P.



MAJOR JAMES ROBINSON,  
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In return of Wireless to Radio Press Ltd.

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How to build this set and a particularly simple Long Distance Receiver is fully described in this issue of "Wireless," and because of the clear diagrams and instructions, it is easy for you to construct them and be sure of excellent results if you only follow out the concise details supplied. Set building at home is economical too.

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#### HOW THE VALVE WORKS,

By Major James Robinson, D.Sc., Ph.D., F.Inst.P.

#### THE COSY CORNER CRYSTAL SET,

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Except for sheer power is the equal of any big "Speaker" on the market. Perfect tone, and adjustable diaphragm. It is over 18 inches in height and is therefore no toy. Probably the finest medium sized Loud Speaker it is possible to obtain.

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One of the finest full size Loud Speakers on the market and its present price makes one of the most amazing bargains ever offered. Clear distortionless reception and handsomely finished. Also fitted with adjustable diaphragm. Acknowledged by experts to be unequalled for its sound reproducing qualities.



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A first-class pair of British Headphones. Cheaper than foreign phones and incomparably better. Non-rusting chromium headbands. Combine extreme sensitivity with remarkable lightness. Weight only 6 ounces with cord. Postage 6d.

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WIRELESS



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Obtainable from all Radio Dealers, price 1/3 each. If any difficulty in obtaining locally send cash with order to

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Actual  
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THE issue of POPULAR WIRELESS on sale TO-DAY is a real Bumper Christmas Number. It contains many special features including seasonable articles, cartoons, a humorous poem and a 4-page Radio Gift Supplement. The pictorial cover of this grand number is the work of a well-known artist and is superbly printed in Full Colours.

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A magnificent set specially built to the order of Mr. Ramsay MacDonald, the ex-Prime Minister.

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A most amusing poem.

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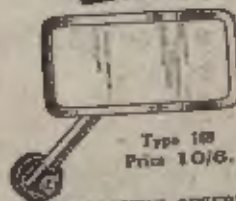
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Type 189  
Price 10/6.

LUCAS "SAFETY" OBSERVATION MIRRORS are a new and improved type of mirror which can be easily adjusted to any position, while riding or standing in a special feature.

### MODELS TO SUIT ALL CARS.

Rectangular Mirrors at  
Prices 10/6 to 16/6

The range includes rectangular mirrors, mirrors with patented telescopic adjustment for interior fitting, models with hinge but fixed fitting for dash or instrument, or 'Universal' type mirrors for fitting to windscreen pillars, etc.

Special design for special cases, extra.



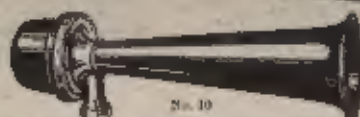
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No. 10	Long Pattern (Ebony Black)	35/-
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Manufacturers of RADIO BATTERIES  
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# Louden VALVES

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EMITTERS**

**4/6**

Type F.1 (the Plain Loudens) for  
Detection and I.F. Amplification.  
Type F.2 (the Blue Loudens) for  
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Filament Volts 4.5-5.  
Filament Amps. 0.4.  
Anode Volts 40-80.

**DULL  
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**8/- & 9/-**

4 Volt. 6 Volt.  
Filament Amps. 0.1.  
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N.B. These valves consume only one seventh of the current taken by ordinary bright emitters. They will also work straight off a 4 Volt or 6 Volt Accumulator without alteration to Filament Resistance or Set.

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Postage 4d. on each Valve.

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R.P.R. 71.

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MADE IN 3 SIZES

VOLUME	SENIOR
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	48/-
	BABY
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LIGHTWEIGHT HEADPHONES

19/6 EACH

THE NAME FOR

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IF UNOBTAINABLE LOCALLY APPLY DIRECT TO  
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The word that means so much to crystal detectors—the bed-rock of the famous R.I. Permanent Mineral Detector. Perfect sensitivity with other detectors seems to have wings, you have it for a moment, then almost at once it takes to flight, and is gone. Not so with the R.I. Absolute permanence and perfect sensitivity—there's no searching for sensitive spots, and catwinklers are unknown—is the reason for the complete success of the R.I. Permanent Mineral Detector.

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Write for the R.I. Blue and Gold Catalogue, free on application.

THE MARK OF BETTER RADIO

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**2/6**  
**COMPLETE**  
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This fact is clearly demonstrated by our laboratory tests.

Consequently, in producing SUPERIAL—the King of Aerials—refinement of tone and signal strength is especially studied.

Music, both vocal and instrumental, received through SUPERIAL, possesses unique refinement.

This is achieved by the mathematical combination of plated metal strands in SUPERIAL, which have a beneficial effect upon the signal strength.

The extra-heavy rubber insulation minimises all possible chance of leakage rendering insulators an unnecessary extravagance.

No matter what your preconceived ideas may be, go to your nearest wireless dealer and ask for SUPERIAL, the King of Aerials.



In orange and red boxes only.  
 (As illustrated above.)

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Telephone: Grongwood 1408.  
 (Private Branch Exchanges.)

Dept.  
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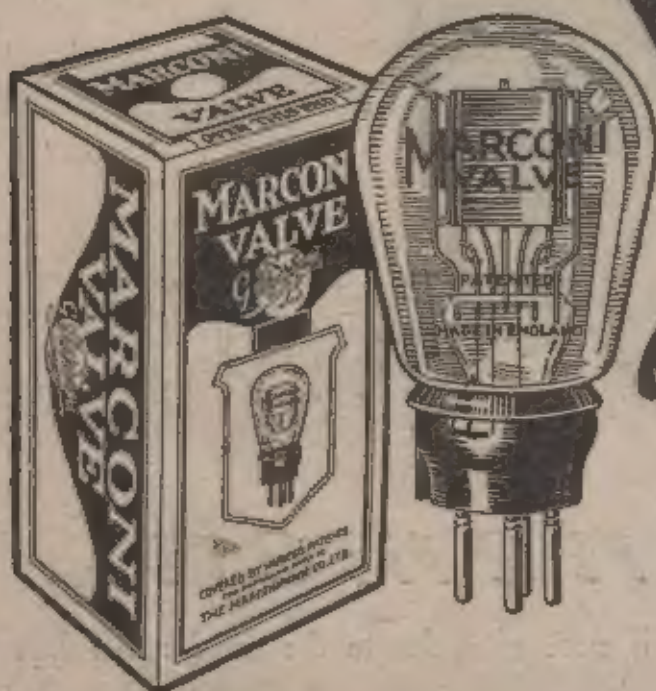
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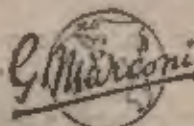
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